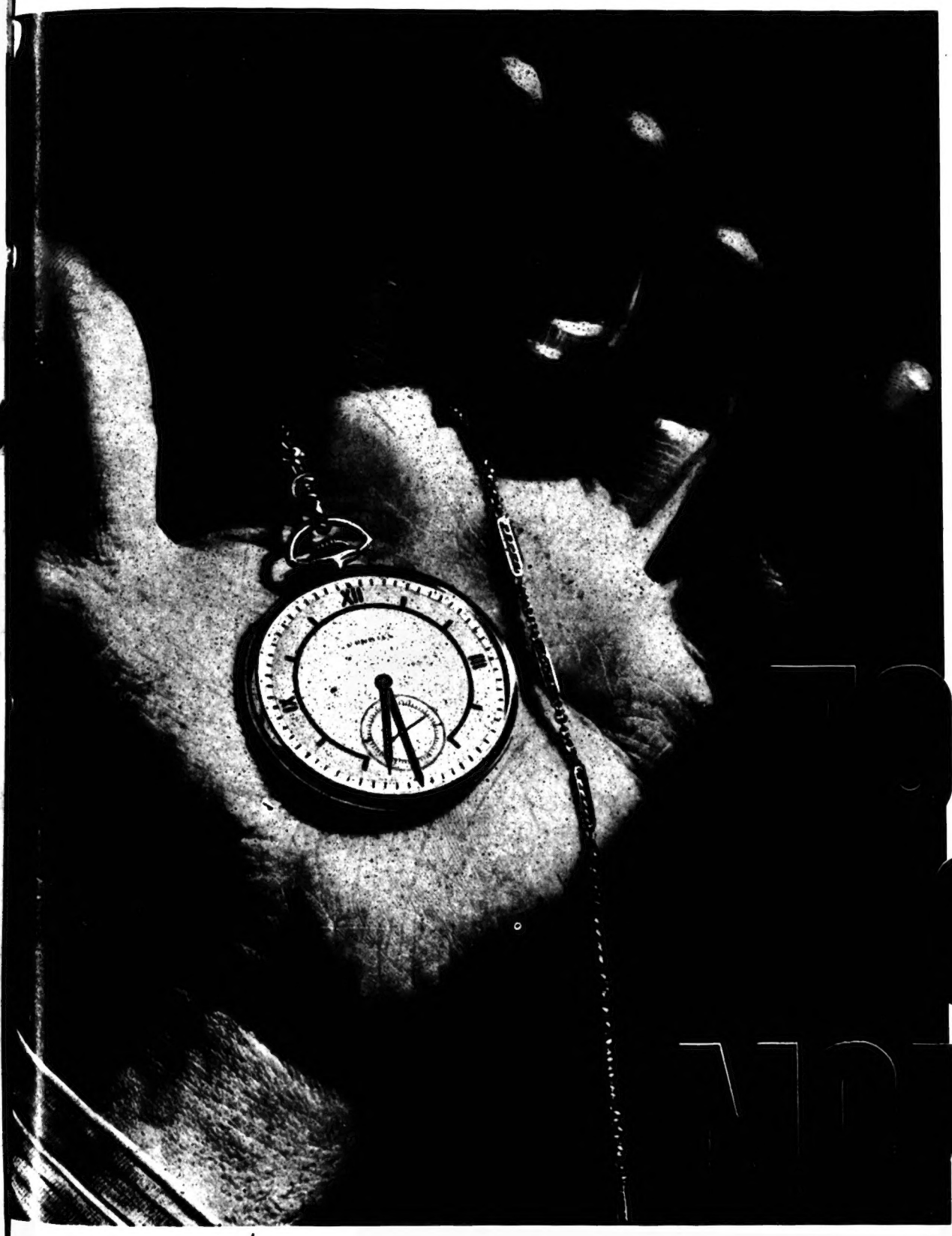
Kine WEEKLY

Lease-lend and Film Business

See page 3



TODAY'S GREAT ANNOUNCEMENT!

At 6.30 p.m. to-day (Thursday, August 30) the curtain rises on a brilliant box-office career . . . your next British record-breaker!

see pages 10 & 11

A UNIVERSAL PICTURE

DEANNA DURBIN

in

LADY ON A TRAIN

with

RALPH BELLAMY · DAVID BRUCE

GFI

UNIVERSAL PICTURE

Kinematograph WEEKLY

No. 2,002. Thursday, August 30, 1945. Vol. 342

Industry's Roll of Honour

THE war is over: but there are many members of the industry who will not come back.

The KINE. wants to place on record the names of those men who went from the film business and gave their lives for their country.

A roll of honour is being prepared and will be published in the near future.

So that it may be as complete as possible, exhibitors, renters and studios are invited to forward to the KINE. the names of any of their employees who lost their lives in the war. The names should be sent in as soon as possible.

Lease-Lend Crisis Can Help British Studios: Rawstock May Not Be Affected

EXECUTIVES CONSIDER NEW SITUATION WHILE AWAITING DEVELOPMENTS

WHAT effect will the termination of lease-lend have on the international film business? The question is now concerning renters, exhibitors and producers in London.

At present the Industry awaits for an official lead, and no accurate assessment of the new situation which may develop can be made until after the forthcoming talks in Washington between U.S. officials and the visit of Lord Keynes' British party.

Meanwhile responsible leaders of the film Industry, canvassed for their opinions by the "Kine," incline to the view that the new financial position may affect the film business in three directions:

1. The industry will welcome an eventual assurance that the imports of rawstock will not be restricted. It is pointed out that while base film is coated in Britain the unsensitised raw material is entirely imported—almost solely from the U.S.

2. It is realised that the American film revenue—generally considered to be about £22,000,000—which the major U.S. companies derive from renting in the British market represents a large figure in the sterling balance-sheet.

At the same time it is pointed out that the "freezing" of remittances to the U.S. based on this money was cancelled some years ago, and there is no reason to think that a "re-freezing" is contemplated or desirable.

A possible solution, it is felt, is for more American producers to make films in Britain on a more extensive scale than at present.

This would give Britain some of the benefits of the film earnings, without worsening the general economic position.

3. This solution brings in the third problem—that of equipment needed to bring studios into an up-to-date condition for production. The Treasury's policy in the past has been to discourage import of apparatus which could be manufactured in this country.

On the question of rawstock it is pointed out that the total cost involved in the importation of the entire base celluloid needed for the British market is not much over £1,000,000, a small sum in view of the vast figures involved in the adverse trade balance.

B.F.P.A. REPORT MORE FILMS WERE MADE LAST YEAR

STEPS taken to provide equipment for use in British studios are outlined in the Third Annual Report of the British Film Producers' Association, just issued.

A technical committee set up by the association investigated the possibility of arranging for the manufacture in this country of equipment which had hitherto been imported. Consultations with a leading firm of glass manufacturers with the aim of producing a satisfactory condenser for studio lamps are leading to tests being undertaken by the association for the benefit of the Industry as a whole.

The Board of Trade has co-operated in granting import licences for a limited amount of specialised equipment from America.

The Association has also agreed to the adoption of standard specifications for incandescent lighting equipment in studios. This should lessen costs, facilitate replacement and allow interchangeability of parts.

The retention of 50 per cent. studio space for other purposes is referred to without comment.

Application for coupons for clothing and drapes for film production is made through the Association, which, during the year, received 59,589 coupons, of which 12,193 were returned for cancellation, representing economies and cuts made by wardrobe supervisors. Coupons issued during the previous year numbered 89,057.

Membership Increase

The activities of the Association during the year have greatly expanded, and three new member companies—Sound City, Archibald Nettlefold Productions and Cineguild—have joined the association. The Executive Council, which now numbers 25 members, met 19 times during the year, and its committees on 105 occasions.

British films produced during the year numbered 64, an increase of 6 on the previous year. In terms of quota units the number registered was 113 as compared with 123.

Need of Studio Personnel

The hope is expressed that the rate of release of technicians and craftsmen may be speeded up so as to lose no time in increasing the production of films which have high potential earning capacity abroad.

Rank Re-elected

Unanimous re-election of J. Arthur Rank as president of the B.F.P.A. and the reluctant acceptance of the resignation of W. Glenvil Hall, M.P., were early items on the agenda of the Association at its Executive Council meeting on Monday.

No appointment was made to the vacant vice-presidency which Mr. Hall held.

As a mark of esteem of Mr. Hall's services it was decided to make a presentation at a suitable function.

The Executive Council then reappointed committees, adding the name of Norman Loudon to the Constitution and Standing Personnel Committee.

New Hitchcock Unit to Make "Hamlet"

The Americans are going to bring Shakespeare up to date. Alfred Hitchcock and Cary Grant have formed an independent producing company, states a KINE. cable from New York, and will start production on a modernised version of "Hamlet" in the Spring.

330 KINEMAS LOST IN THE BLITZ

Seating Down by 200,000

FIVE million pounds worth of kinema property is lying unremunerative as a result of damage by enemy air attack, according to an estimate made this week.

Of a total of nearly 5,000 kinemas, 330 were hit by bombs and of these 230 are still closed. When they are likely to reopen is unknown; the housing crisis obviously has first claim on the building industry.

The 230 kinemas closed have diminished seating by about 200,000, a loss of £20,000 weekly at the box office. This in a year amounts to £1,000,000, a serious loss to British as well as American film companies.

Out of 400 London kinemas 143 were hit. Two cities in the provinces suffered very heavily—Coventry losing 7 out of 17 and Plymouth 17 out of 23.

Sam Smith Renews His Contract

S. W. Smith, managing director of British Lion, announces that while in America he renewed his contract with Republic Pictures Corporation for a long term.

Mr. Smith, who was taken ill on his way back to this country, is now better and will be back in his office next week.

ATOMIC POWER

First Pictures

on

BRITISH MOVIETONE NEWS (To-day)

KINEMATOGRAPH WEEKLY
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Showmanship

NOT for a long time has the exhibiting side of the film Industry been stimulated by so brisk a controversy as that started by E. H. Whittell, of the Empress, Preston, in his recent article in this journal. Whittell, it will be remembered, condemned the trite, the tedious and the vulgar in showmanship and maintained that stunting was out of date.

Not that Whittell is against showmanship. Far from it. But he believes that all showmanship should be dignified and that originality and freshness in advertising are worth far more than the capers of a generation ago.

We agree with Whittell that the exhibitor must indeed strive always towards dignity and good taste in the local applications of his advertising schemes. These are days for the high-class worker and not the fair-ground barnstormer.

We also agree, of course, that showmanship is one of the keynotes of the exhibiting Industry. If Whittell, in his now famous article, has done anything to remind us all that the standard of showmanship must continually be moving upwards then, indeed, he has done exhibitors as a whole a most useful service.

Criticism

JAMES MASON, writing to Arthur Rank, pointing out that he is cancelling all engagements to appear in British films, adds another extraordinary chapter to the strongly publicised controversy which started with his article in *Summer Pie*.

This affair which begun with some rather ill-judged and indiscreet remarks by Mason in an article dealing with the studios has developed into a major issue.

If it had been allowed to rest with an expression of regret for Mason's over exuberant remarks all would have been well. But the sequel to this unfortunate article it is now alleged, is a suggestion by the B.F.P.A. that action will be taken if there is any repetition of such criticism.

This raises a vital issue of a man's right to criticise. In this connection the B.F.P.A. will merely remember that freedom of speech is a basic freedom.

And now the sooner the matter drops the better.

Long Shots

THE news of the termination of Lease-Lend was a grave moment in this nation's history. Its vast implications, of course, cover a canvas which makes the concern of our own Industry, important as that is, seem almost small by comparison.

This is not the place to discuss the general implications, or to speculate on what will happen in America in the next week or two.

But it is pertinent to point out that the film Industry, which is so essentially international a business, is undoubtedly bound to be affected by the decisions which will be taken by Lord Halifax and Lord Keynes in the near future.

TALKING over the whole situation with Wardour Street executives, one gets the impression that there are three vital points where the cancellation of the Lease-Lend may affect the Industry.

First is raw stock; we are almost entirely dependent on America for base celluloid.

The second is the question of transfer of currency, a highly delicate subject on which speculation would be dangerous. There are certainly no indications at the moment that a fresh transfer of moneys will be started.

The third is the possibility that British production may be accelerated.

This possibility will, in turn, involve the bringing over of more equipment—at the moment this is one of the bottle-necks preventing British production from going ahead.

THE whole subject is dynamite and there is nothing the Industry can do now but wait until decisions are arrived at at the highest possible level.

Meanwhile, there is no need to jump to any rash conclusions. Speaking of the film business, Britain and America need an active trading relationship inside this country.

SIDNEY BERNSTEIN has left M.O.I. after four years of excellent work as films adviser, in which he has covered all branches of the business where it has been directly put to war uses.

Already he is back at the Granada head office, where he has been picking up the threads of business under the handicap of a bout of 'flu. It is good to know that he is back again at the head of an organisation that has always borne the impress of his vital personality.

ARTHUR RANK interests in Australia appear to be proceeding fruitfully. His London discussions with Ernest Turnbull, of Hoyt's Theatres, it is now revealed, resulted in an agreement whereby both organisations will jointly produce pictures in Australia.

While these plans are maturing Rank's product is getting a prominent place on Australian screens. The opening of the York Theatre, Adelaide, marks the inception of a new, all-British chain which, it is said, will show exclusively films made by Rank's producers.

ANY day now, Arthur Rank will be off to Germany on the visit that had to be postponed when Field-Marshal Montgomery, whose guest he was to have been, injured his back.

Montgomery's progress is such that Rank expects to be on his way very soon. He will, I feel sure, find time to study the film situation closely.

THERE is good news of Sam Smith. He is now making splendid progress after the attack of pneumonia which he contracted on the boat on his way back from America.

By the time you read this he'll be back in his office, doubtless working on details of the product assured by the renewal of his contract with Republic.

I hear his conversations with Paul Nathanson were extremely cordial and most satisfactory.

HOW the Industry's unfortunate viewers are managing to see all the films which are being shown to the Trade just now I can't imagine.

Even the considerable resources of the KINE. are taxed to the utmost.

On Tuesday of this week there were five Trade shows and one very important Press show. On the previous Thursday there were no fewer than seven films to be seen. And yet on the Friday only two were presented and on the Monday, none at all.

SURELY there could be some better co-ordination than this? There are still quite a number of people who genuinely require to see films for booking purposes. What hope have they of dealing with a glut of such as that described above?

It is time there was a reasonable spacing of Trade shows. There is a Trade organisation which is supposed to act as a "clearing house" for such fixtures. I wonder whether renters still avail themselves of its services? It is strongly in their own interests that they should.

ONE of the earliest of the new M.P.s to catch the Speaker's eye last week was Hugh Gaitskell, member for Leeds South, who won so many friends in the film Industry while he was at the Board of Trade.

His contribution on the debate on the speech from the Throne was characterised in one of the National papers as "mature and deftly delivered." Its main theme was advocacy of a National Investment Board.

THE death of Walter McNally will be regretted beyond the city of Dublin in which he was such an esteemed personality.

Every visitor from England received from him the heartiest of welcomes and came back to country with happy memories.

Although RKO-Radio claime first allegiance he was the of every one in the Trade.

I WENT along to Century H last Tuesday to wish Cummins, stage star of "Miss," good luck on her vis Hollywood, where she is going 20th Century-Fox.

Peggy must have been hailed big discovery more times than other young star. She was so described at the age of 13 w she appeared at the Abbey The in Dublin. Since then she been highly praised whenever has appeared on stage or screen.

It looks as though she may set for permanent success at last.

RAOUL W. FEIGNOUX, W Disney's Parish represen tive, has arrived in this country discussions with "Bill" Levy, D ney's foreign distribution chief.

Feignoux was in France du the German occupation and m aged to carry on with busines "Pinocchio" was dubbed du the war and will soon be ready for release.

Of course the Disney films are being held up on the Continent by the acute shortage of stock, particularly Technicolor prints.

I MET an interesting personality last week in Georges Simenon, the French author, who is there to consult with the Associated British writers who will adapt his novel, "Newhaven-Dieppe," for a British film.

Simenon is as typically French as Raimu, Chevalier or Fernandel. He speaks little or no English, and will work with French-speaking script writers on the screen version of his polished crime story.

BILL LEVY, who is now in charge of the sole supervision of the Walt Disney product throughout the world, tells me that most Hollywood producers confirm story and star selection by reference to the Gallup organisation.

We did so, he admitted, when we recently decided to reissue "Pinnochio." The Gallup people did not appear exactly enthusiastic, but, says Levy, it is necessary to interpret Gallup findings and apply them to given circumstances. They did so and the returns on "Pinnochio" have exceeded those of its original release.

THIS is by no means unusual in . Disney product, the demand for which is so insistent that a permanent Disney theatre may be established in London.

MOST of us have been complaining of the B.B.C. criticisms for quite a time. of the recent attacks have certainly been very wide of the box target.

Well, exhibitors in particular should be interested in the series of talks to be given by Ewart Hoson starting next month. Ewart very much more than a lay film critic. He differs from all others in that he has a direct box office experience and a knowledge of public requirements as pressed in the cash-box.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Status of Custard Pies

ACCORDING to the London *Star* Bette Davis celebrated the end of the Jap War by allowing an employee of the Hollywood Stage Door canteen to hit her in the face with a custard pie.

In an exclusive cabled interview with this column, the lucky pie stated. "I was exceedingly proud to be selected for the unique distinction of being the custard pie of which Miss Davis's face was the distinguished recipient, Miss Davis, by her unselfish act, has elevated the status of custard pies all over Hollywood and enhanced our prestige throughout the Globe.

Under the patronage of Miss Davis I can envisage a time, not far distant, when the custard pie will emerge in a classic on the lines of "Citizen Kane," when Miss Lejeune and Miss Dilys Powell will at last think us worthy of notice and when a special Academy Award may be instituted. The way I stuck to Miss Davis should already put me in the running for an Oscar for the best contacting performance of the year. As to my immediate plans, I am busy on the script of a new subject called "Custard's Last Stand."

Comedy Sensation

BRITISH comedy producers, invariably on the look out for something new in the way of gags, providing, of course, the gag has proved its worth of the last forty or fifty years, will be interested in a sensational comedy innovation we have been working upon.

The picture starts with the chief comic, without his trousers, a revolutionary idea in British comedy, because it means that he now cannot take them off. Hardly has the audience recovered its breath following this startling fresh innovation but what happens?—HE STARTS TO PUT THEM ON! Get the idea? Instead of taking his trousers off, he puts them on!!

Circulation Notes

IN reading our recently published circulation figures it should be borne in mind that each copy of the KINE. is seen by many more than the original subscriber.

For instance, Arthur Rank gets to hear that the current issue has a passing mention of him and he immediately sends down to borrow Lou Jackson's copy. Then out at Ealing it is reported that the same issue has a highly controversial article and, after writing a letter of protest, Michael Balcon sends into Town for a loan of Rank's Jackson's copy, so that he can see what he is protesting about.

It can also be revealed that some of our leading British producers employ interpreters to translate each issue into their native German, Yugo-Slav, Hungarian, Italian or Greek. Thus not only the producers, but also their interpreters see each copy.

Following the recent announcement that a senior American studio intended to develop the 16-mm. sub-standard film field, independent exhibitors are asking if potted editions of commercial films may not constitute a new source of competition to theatre interesets. In this article a kinema owner asks for control of the situation by the Industry itself.

Exhibitors Need Reassurance About New 16-mm. Developments

By

ALBERT E. GREEN, Independent Exhibitor

THE creation of a 16-mm. division of one of the largest Hollywood organisations must bring to all exhibitors serious thought of a new form of eventual competition unless some measure of strict control is inaugurated inside the Industry in the early stages of its development.

No threat, of course, is necessarily implied by the news that an important company is taking this step—providing that the rank-and-file of exhibitors are assured that there will be some sort of time lag between normal commercial exhibition and sub-standard prints.

The question has to be considered from two points of view. The first is the educational and documentary angle. These activities we have come to regard as normal functions of the sub-standard film, and any news of large developments in the production and marketing of 16-mm. film is to be welcomed as regards these spheres.

The second, and for most exhibitors the most important, angle is that of the commercial, or entertainment film, hitherto almost exclusively printed on 35-mm. stock, but now apparently to be duplicated by one, and I have no doubt very soon by other companies, on sub-standard.

I feel sure that most exhibitors will agree that in the educational and documentary fields, the new development of 16-mm. film is only to be applauded.

Great Britain's Strength

The educational value of the film medium is more acknowledged to-day than ever before, and every encouragement and inducement should be given to those who are going to use this sub-standard film for these purposes.

The value of film education has fully justified itself by the enormous use made of it during the war by the Army authorities both in the United States and in this country.

Just as Carnegie made the world appreciate literature, so should the film Industry use its resources. It is a matter of great interest and satisfaction that Arthur Rank has at his disposal all the facilities necessary to develop this side of the British Industry, and for once prevent any other competitor, friendly or otherwise, stealing a march on Great Britain.

As regards documentary, nature study and general interest subject matter, there is no doubt that Mr. Rank's organisation has turned out some of the finest films yet produced.

Used properly and with an organisation behind it which *is* an organisation and not just a stop-gap, this side of the film Industry has the means of bringing about a deeper understanding between the peoples of the world.

On the commercial side only, in my opinion, lies the danger that unless some measure of control obtains, a chaotic state might very easily develop.

The Safety Factor

If one looks back to the early days of television, one can easily recall the occasional public-house that installed a receiving set in the lounge. As this was a small screen image, one did not have overcrowding; with the advent of the larger screen sub-standard projection apparatus, this position might arise.

Sets might be installed in small halls or public-houses with insufficient precautions for the safety of the public; and when an accident occurs, not through fire it is true, but through panic caused by overcrowding, the blame will naturally rebound on the kinema Industry.

The whole question of safety precautions is one that is bound up with the jurisdiction of local authorities, but the fact that it is films which are being shown, in the event of any trouble arising, will be enough to create publicity which will reflect unsatisfactorily on the film business.

Another point will be that the legitimate licensed commercial exhibitor would have yet a further worry added to his barring clauses; the same clauses that are now being discussed by the whole Trade with a view to their easement. Some of these very points have already arisen over camp shows, factory projection units and the like.

For the independent exhibitor in the small industrial town, competition from shows given within the factories might be very serious.

Certainly the competition thus offered might spur some slack exhibitors to put on better programmes and to improve their amenities generally, but there would still be many cases of genuine hardship through 16 mm. in such circumstances.

Healthy competition, whether it be in the kinema business or any other trade, eventually brings the best out, and usually to the benefit of the public at large—but even competition must to a certain extent be controlled or controllable.

Unified Action

There is certainly no need for a panic over this new arrival; rather should we welcome it, provided that the industry as a whole do not wait until matters get out of hand.

And for once, do not set up a K.R.S. committee, a C.E.A. committee and a producers' committee. Let the whole Industry, including the equipment manufacturers, unite, not to strangle this new side of our business, but to see that a body completely representative of all sections of the film Industry calmly and rationally works out a scheme whereby the best possible use is made of it from all points.

And let them firmly keep in mind that this new adjunct to the film Industry must not act to the detriment of the established commercial exhibitor, circuit and independent alike.

This 16-mm. medium must not be allowed to pass into the hands of the get-rich-quick exploiter; it is far too valuable, and I do not mean in terms of monetary value.

Re-issue from the "KINE."

NOW that the 1939-45 war is over the British Industry is looking to the future, to the release of all Government controls and to the exploration of world markets. This is no new idea.

We will turn back the reels for the next few weeks and study how we reacted to the cessation of hostilities in 1918. This is what appeared in the KINE. editorial notes on November 14, 1918.

We have for long talked vaguely of what we were going to do *après la guerre*

Well, *apres la guerre* is now here, or practically here, and we have got to act, and act quickly.

The suggested British Screen Association is going to help the progress of British films, and British pictures in their turn have got to help the progress of our nation.

While we are debating and arguing others will step in and we will find ourselves left outside—"get to business" is the only maxim we must work on.

U.S.—France Film Talks Held in Washington: 'Position Better'

HERVE ALPHAUD, French director of Economic Affairs, who is now in the U.S. with General de Gaulle, is to meet leaders of the film Industry.

He will discuss with them the intended embargo on American films by the French. The fact that such conferences are taking place has resulted in the State Department taking a more hopeful view of the post-war film outlook.

Until now responsible U.S. exports have been frankly pessimistic about the European field, and in some quarters it is openly said that the British producing interests have got ahead in the field.

This view has just been forcibly advanced by the highly influential *Wall Street Journal*

"Unless our State Department gets educated as to what it has to do, the American film will be shut out of Europe. You will notice that the British and Russians are not shut out," the paper says, quoting an unnamed film executive.

Many Barriers

American film-makers, it continues, have run into all sorts of barriers in their attempts to export films through ordinary commercial channels. They range from special taxes and outright Government restrictions and monopolies to more subtle but equally effective methods of ignoring requests for licences.

It is stated that not one new American film has been shown commercially in France or Holland. American companies are doing no business in Spain because of ruinous special taxes and currency restrictions. American film company representatives were denied permission (by the U.S Government they say) to go from Sweden into Norway and Denmark, although salesmen from seven other countries went in and made deals. Czechoslovakia and Yugoslavia, both in the Russian sphere of influence, have "closed doors."

U.S. film-makers, according to the *Journal*, have been besieging the State Department at Washington for help, citing the example of the British Board of Trade, that a Government agency, working closely with the British Foreign Office, has seen to it that British film representatives get 'plane priorities and the entree into foreign countries.

Sexton Blake

David Farrar and Anders Timberg in a scene from British National's new Sexton Blake story, ECHO MURDERS (Anglo-American)

"WE ENJOYED OUR TRIP"

Say U.S. Film Chiefs

The Hollywood producers who visited this country recently as the guests of SHAEF were well satisfied with their trip.

They have extended their thanks in a letter to F. W. Allport, Hays Office representative in this country, from Francis S. Harmon, vice-chairman of the War Activities Committee of the M.P.P.D.A.

The letter adds: "We are busily engaged now in assimilating the information completing the final revision of our report to the War Department and making plans for proceeding with a number of motion picture projects which we hope and believe to be of continued value to the Allied cause."

MORE DISCUSSIONS IN STUDIO DISPUTE

Discussions are still taking place between N.A.T.K.E. and Gainsborough concerning the possible re-employment of a shop steward who was suspended following the recent N.A.T.K.E. members' strike at Islington.

M. F. Johnson, studio manager, emphasised that the dispute now concerns this one man—not the other employees.

A N.A.T.K.E. spokesman told the KINE. that the matter has been sent to arbitration.

"Dead of Night"

Eagle-Lion announce the trade show of "Dead of Night," on Tuesday, September 4, at the Gaumont, Haymarket, at 10.30 a.m. Produced by Michael Balcon at Ealing studios, this film, a ghost story omnibus, was directed by Cavalcanti, Robert Hamer, Charles Crichton and Basil Dearden. It stars Michael Redgrave, Googie Withers, Mervyn Johns, Basil Radford, Naunton Wayne, Sally Ann Howes and Roland Culver.

Independent Exhibitors are Asking for New Terms

"Kine." Cable from "Motion Picture Daily," New York

ALLIED STATES Independent Exhibitors are demanding that distributors eliminate blind pricing, preferred playing time and increased admissions and extended runs in their dealings with exhibitors. They also demand that percentage rentals should not be compulsory.

UNIVERSAL will henceforth have its own offices abroad where previously it had its sales agents.

WASHINGTON and the film Industry is reopening negotiations for settlement of the Government anti-trust suits which once threatened to revolutionise Trade practices. The Government originally demanded, among other things, the divorcement of theatres from distribution by the big five companies.

AMERICAN companies have pooled their distribution in Italy, operating through 20th Century-Fox. They have also pooled for Germany and the Balkans, operating through Motion Picture Export Company.

"BLITHE SPIRIT" will have its premiere at the New York Winter Garden on October 1.

THE GOVERNMENT reports that producing companies grossed $490,000,000 in 1942; exhibition companies grossed $727,000,000 in the same period.

Capra and Briskin Sign with RKO

Bob Wolff, managing director of RKO-Rrdio, this week received news of a new exclusive contract signed between RKO-Radio and Liberty Films. The latter is the company formed by Frank Capra, William Wyler and Sam Briskin.

The new deal involves nine pictures to be produced under a budget exceeding 15,000,000 dollars. The new programme will be made at the RKO-Radio Hollywood studios.

The implications of this exclusive contract are considerable. Frank Capra has won the Academy Award on three occasions with "Mr. Deeds Goes To Town," "You Can't Take It With You," and "It Happened One Night." William Wyler also won the Academy Award for "Mrs. Minniver," and has made such outstanding box-office successes as "The Little Foxes," "Wuthering Heights" and many other films of a similar calibre.

This new deal will add immeasurably to the already great strength of RKO-Radio's forthcoming line-up.

1907—1945

Complete Coverage of the Industry

★

Net Sales Statement

★

9th August, 1945

We have examined the Company's accounts and records relating to the fifty-two weekly issues of

Kinematograph Weekly

from the 6th July, 1944, to the 28th June, 1945, inclusive and we certify that the average NET WEEKLY SALES for the period, excluding free and voucher copies, and after deducting all returns received during the period, were

4,775 Copies.

We have examined the Company's accounts and records relating to the twelve monthly issues of

The Ideal Kinema

from July, 1944, to June, 1945, inclusive and we certify that the average number of copies distributed each month during that period as a supplement to "KINEMATOGRAPH WEEKLY" (including additional copies sold, but excluding copies distributed free and voucher copies of "KINEMATOGRAPH WEEKLY") was

5,103.

Yours faithfully,

(Signed) FRANKLIN, WILD & CO., Chartered Accountants
Orient House, 42-45, New Broad Street, London, E.C.2.

Inside News from Inside Hollywood

Zanuck May Become the U.S. Assistant Sec. of State—Producers Consider Making Films in Britain

By William H. Mooring: "Kine" Hollywood Correspondent: by AIR MAIL

HOLLYWOOD is intrigued by the possibility that Darryl F. Zanuck may be appointed the new Assistant Secretary of State. Zanuck himself has this to say about the rumour: "I'm flattered, but I ask my friends not to mention my name in connection with any public office. Films have been of great service to the country during the war and will be of further immense good in the future, so I figure I can do more good by remaining a motion picture producer."

He did not deny the offer had been made, nor that Hollywood motion picture interests have been moving "heaven and earth" to get a solid movie man inside the Government.

If President Truman should press, on the advice of Government "insiders," the film Industry will press Zanuck to accept, and then he'd maintain unofficial but effective connection with 20th Century-Fox as well. There's a strong feeling here that Hollywood is not getting as near to the U.S. Government politically as British producers are doing.

There is fear that in Anglo-American post-war settlements, Hollywood product will get less consideration than it should and British films will get more.

*

THE inside feeling is tipped off by screen writer John Aitken in the Hollywood Screen Writers' Guild organ, *Screen Writer*. He refers to the British film Industry as a "chosen instrumen" (of Government policy), and the Hollywood film industry as "an unfettered enterprise." He then adds that "it may be that the British film Industry, which once had pictures without power, now has power without pictures," and he quotes "Colonel Blimp," "Henry V," "This Happy Breed," and "The Way Ahead" as evidence that the British film is a "chosen instrument."

He says that these films sell various British propaganda ideas. "Blimp" proves the intrinsic soundness of the British character in spite of its tendency to muddle through. "Henry V," he thinks, displays British reverence for the monarchical system.

"This Happy Breed argues the sterling worth of the British working classes, and "The Way Ahead" is designed to sell the world on the adaptability and resolution of the British nation under stress. His words and Hollywood's sentiments!

Aitken suggests that these films "speak in a voice which few (Americans) can understand." That thought will be enlarged upon in the near future with a view to persuading British producers not to try to sell British ideals and aspirations on the screen.

*

AT the same time, if Zanuck or anyone like him should take the Under-Secretary ship of State, the job would prove largely a cultural one designed to get a maximum and co-ordinated propaganda value into all the Hollywood product to sell American ideals abroad.

That's why Zanuck is going to be pressed to climb on the Governmental bandwagon.

*

MEANWHILE, more Hollywood independent producers are making plans for films in Britain, with mixed casts. Mostly they will try to star Americans with British supporting players. Mervyn Leroy's new company, Arrowhead Productions, responding to Rank's recent invitation to independents to "come over our side," has sent Arnold Grant, its president and counsel, to London in a hurry.

Leo McCarey's independent concern, Rainbow Pictures, Inc., is contemplating the same step, and Walter Wanger is also set for London to explore studio space and talent situation.

Leroy would like to film "The Robe" partly in London and partly in the Holy Land, but producer Frank Ross and his financial backers are not sure they could save money by doing so. They have an investment of over three million dollars tied or about to be tied in the project.

William Dozier will be RKO-Radio's choice as production head to work out the RKO-Rank production plans for London. Dozier was formerly with Paramount and deserved most of the credit for "So Proudly We Hail."

Arthur Hornblow, whose father was an Englishman and never took up American citizenship "because the weather was never fine enough just when he got the idea," would like M-G-M to assign him to London for production. His latest, "Weekend at the Waldorf," is a remake of "Grand Hotel," with a wad of stars and glittering production values.

News that parachutists have rescued four American airmen who went on Doolittle's first raid over Tokyo puts a crimp into the story that Darryl Zanuck's "The Purple Heart," based on the alleged phoney trials and executions of these same airmen, was "founded on secret, factual Government records."

*

THE secrets of Radar, disclosed with Government permission on VJ-Day, prove that television, radar and radio together will force the market within the year. Hollywood's top talent will be held for televising to theatres only.

No big stuff for home televisors.

Paramount's Latest

Ray Milland, Jane Wyman, and Philip Terry, as they appear in Paramount's THE LOST WEEK-END

Roofs: the Licensee's Responsibility

AS it has not been proved practicable for St. Helens licensing justices to enforce a newly added condition to the kinema licences, requiring the production of a certificate guaranteeing the safety and fitness of buildings when application is made for the renewal of licences, the responsibility for certifying the premises has been placed on the respective licensees.

The magistrates had proposed that the Borough Engineer should undertake the inspection and certification of premises, following the collapse of the ceiling at the Theatre Royal. This requirement has now been waived.

Glasgow's New Racket is the Street Performer

A new racket has arrived in Scottish cities where queues line up for late houses. In Glasgow, it has become particularly prevalent and in some cases a source of annoyance to patrons.

Entertainers, of a type, sensing a ready-made audience which cannot possibly escape the performance and subsequent collection, are touring the main kinema and theatre queues nightly, but particularly on Saturdays.

"Henry V" to be Shown for Charity

The entire proceeds of the Scottish première of "Henry V" to be held in the Paramount, Glasgow, on September 2, will go to the Newspaper Press Fund. Prices range from £1 1s. to 3s. 6d., and a full house is assured.

BAILIE POOLE'S EDINBURGH LECTURE

BAILIE John R. Poole spoke to Edinburgh Rotarians last week on "This Show Business." He is a former president of Edinburgh Rotary Club.

This show business, he said, was one of the best of all careers, because it gave people happiness. To-day they who had been in the business all their lives—there were not many of them left now—felt that with the commercialisation of their profession, entertainment had lost much of its romance.

There was not anything very intriguing in running a kinema. It was just a business like anything else.

Independents v. Circuits

This was the day of big circuits and combines, but the independent exhibitor, even when he could not get the best pictures first, had some advantages. By showmanship, initiative and personal attention one could give the public what they wanted and make a good living.

Bailie Poole, speaking of the old days, said he shuddered to think that he was arbiter over the lives of 35 people when he was 19. He went from Ireland to Kilmarnock to take over their No. 2 Myriorama. He had ten variety artistes, comprising acrobats, a ventriloquist, a musical act, and comedians; ten musicians and about ten staff men.

His father was head of the business 500 miles away, and there were no telephones.

His job was to run the show, see to printing and billposting, railway journeys for 35 people, and the transport of 15 tons of stuff by railway in three pantechnicons.

Showmanship came more or less into all their lives. The man who didn't want to get out of the ordinary groove of life wasn't much use.

Overseas Markets Prospects Bright But Still Hampered by Lack of Studio Space

DE-REQUISITIONING TOO SLOW: RANK'S ADDRESS TO B.F.P. ASSOCIATION

THE outlook for British films in overseas markets is bright, but lack of studio space is hindering full expansion of markets.

This was stated by J. Arthur Rank in his presidential address to the British Film Producers' Association at its fourth annual meeting on Monday.

The British film Industry, he said, has on the whole every reason to feel satisfied. In spite of the inevitable limitations that had to be imposed—restrictions of materials and equipment, reductions in personnel and the requisitioning of studios—the Industry had, during the war, made enormous strides forward in almost every direction.

Technical efficiency has vastly improved and there were to-day signs of an adult sureness of touch in the pictures produced which has placed British films in the front rank.

This is a great advance on the state of the Industry at the close of the last war. It is not only organised as an entity but firmly established as an integral part of our national life.

During the past year the work of the Association has continued to expand and the facilities and services made available to members have increased. This has necessitated additions to the office staff. A special department to deal with all questions affecting studio personnel has been set up and has already proved its usefulness.

On the production side the steady advance in quality so noticeable in recent years has been maintained. During the quota year ended March 31, 1945, 64 films over 3,000 ft. in length were registered compared with 70 for the previous year and 62 for the year before that.

Now that victory over Japan has been achieved, our thoughts naturally turn to the future and to considering the methods necessary to expand picture production to meet post-war demands both in this country and overseas. This is a task transcending all others to which the Industry has to address itself at this time.

Overseas Markets

So far as the demand for British films is concerned, the outlook is a bright one. The liberated countries of Europe are eager for information about the outside world and for entertainment. They not unnaturally look to the kinema as a main source of supply.

The greatest difficulty facing every producer of films, large or small, is still lack of studio space. Like most other industries, too, we also need technicians, industrial craftsmen and equipment. These are problems which have been engaging the Association's attention for some time.

Equipment Needs

Some space has already been freed and more, I understand, is shortly to be made available.

It will, however, be impossible for producers to achieve the output necessary to permit this country to meet its competitors on equal terms unless all the studios requisitioned for war purposes are liberated within a measurable period of time.

As important as the need for more space is the need for studio equipment. After six years of war much of that in use needs renewal or scrapping for more up-to-date types. It is essential, too, that now the war is over there should be a speedy return of those who have served in the Forces. In this connection it is still the policy of this Association to do all it can to arrange for the training of men and women anxious to enter the Industry, either with Government assistance or without.

In conclusion, Mr. Rank thanked the members of the Executive Council for co-operation and assistance, and for their confidence in asking him to continue in office. The work of the office had expanded and necessitated additions to the office staff.

OLDHAM DISCUSSED THE SAFETY OF ROOFS

The Chief Constable of Oldham has informed the local Watch Committee that precautions have been taken locally to ensure the safety of buildings, particularly with a view to safeguarding against the risk of failing ceilings. The police, he said, would continue to give the matter close attention.

He had already received certificates from architects as to the safe condition of roofs of certain places of entertainment.

Oldham Cinema and Theatre Managers and Proprietors' Association suggest that the Borough Engineer should undertake inspection work and accept responsibility for the condition of the roofs. This did not commend itself to the Watch Committee, which decided that the onus was on licensees to see that the buildings were safe.

Odeon Premiere for "Adano"

The Odeon, Leicester Square, had a première for "A Bell for Adano" (20th-Fox) in aid of the National Association of Training Corps for Girls (County of London).

J. Arthur Rank and Odeon Theatres paid all expenses for the première, so that the entire amount raised was handed over directly to the fund. This amounted to nearly £3,000.

Lupino Bronte

Ida Lupino and Nancy Coleman as the Bronte sisters. A scene from DEVOTION (Warner) which was recently Trade shown

MANCHESTER FILMS ITSELF

The general principles of the Manchester civic film, to be produced and directed by Paul Rotha, have now been approved, and the first shots will be taken on September 10 in the City Art Gallery.

From then on the cameramen will continue work on outdoor scenes as long as the weather holds good. As far as possible the fullest use will be made of local talent in the various scenes.

This film, believed to be the first of its kind to be made in Britain, will take about eight months to produce, and, allowing for editing, should be ready for release in about a year. It will cost about £12,000, and will occupy about one hour of screen time.

As the film might be distributed overseas, care is being taken to select the right type of commentator.

The script has been prepared by Walter Greenwood, and Calder-Marshall and Paul Rotha.

ARGYLE THEATRE TO BE REBUILT

When the Argyle Theatre, Birkenhead, is rebuilt, says Tom Clarke, it will be a theatre which will be a credit to the town.

The Argyle was destroyed by enemy bombs in the early days of the war. So far, the war damage claim has not been settled.

Consideration has been given to various schemes for temporarily reroofing the gutted auditorium, but these have had to be abandoned because it would be impossible to obtain seating capacity large enough to make the programmes pay.

The Argyle was a "live" theatre.

Drogheda Film Society

The Drogheda, Eire, branch of the Irish Film Society has already 60 paid up members for the new season and will use the Abbey kinema for its shows during the season.

Rank Completes Australian Deal with Hoyt's

In accordance with his policy to cement the affiliation of the British film Industry with the Dominions and British Commonwealth J. Arthur Rank announces that he has concluded an arrangement with Ernest Turnbull, managing director of Hoyt's Theatres, Australia, who recently visited London, whereby both organisations will jointly become interested in the production of films in Australia.

The films made by the new production company will be "A" product intended for world distribution.

It is assumed that when a suitable story has been chosen and scripted British stars will be flown to Australia, together with leading technicians and directors, and prominent Australian stage and film players will interpret all but the leading rôles.

COUNCIL SAYS: "NO NEED FOR S.O."

Portishead, a large village a few miles from Bristol, has been discussing Sunday opening of kinemas, and the local council has decided that the number of troops in the neighbourhood is not sufficient to warrant them making a draft order.

As Portishead possesses only one small kinema, and there is a good train and 'bus service to Bristol, of which full advantage has been taken during the last few years when Bristol kinemas have been opened on Sundays, the council's decision will not make much difference to either residents or any troops who happen to be stationed in the Portishead area.

Billy Barry, well known Irish exhibitor, who is interested in kinemas in Northern Ireland, has been given permission by Donegal County Council, Eire, to erect a new theatre at Main Street, Ballybofey.

Ida Lupino
as Emily Bronte

Olivia de Havilland
as Charlotte Bronte

Nancy Coleman
as Anne Bronte

Paul Henreid
as Arthur Nicholls

Remember "WUTHERING HEIGHTS" and "JANE EYRE" – Great! But greatest of all is the Bronte Sisters' own life drama, produced with Warner Bros' unsurpassed show-sense and Stars!

DEVOTION

Sydney Greenstreet
as Thackeray

Dame May Whitty
as Lady Thornton

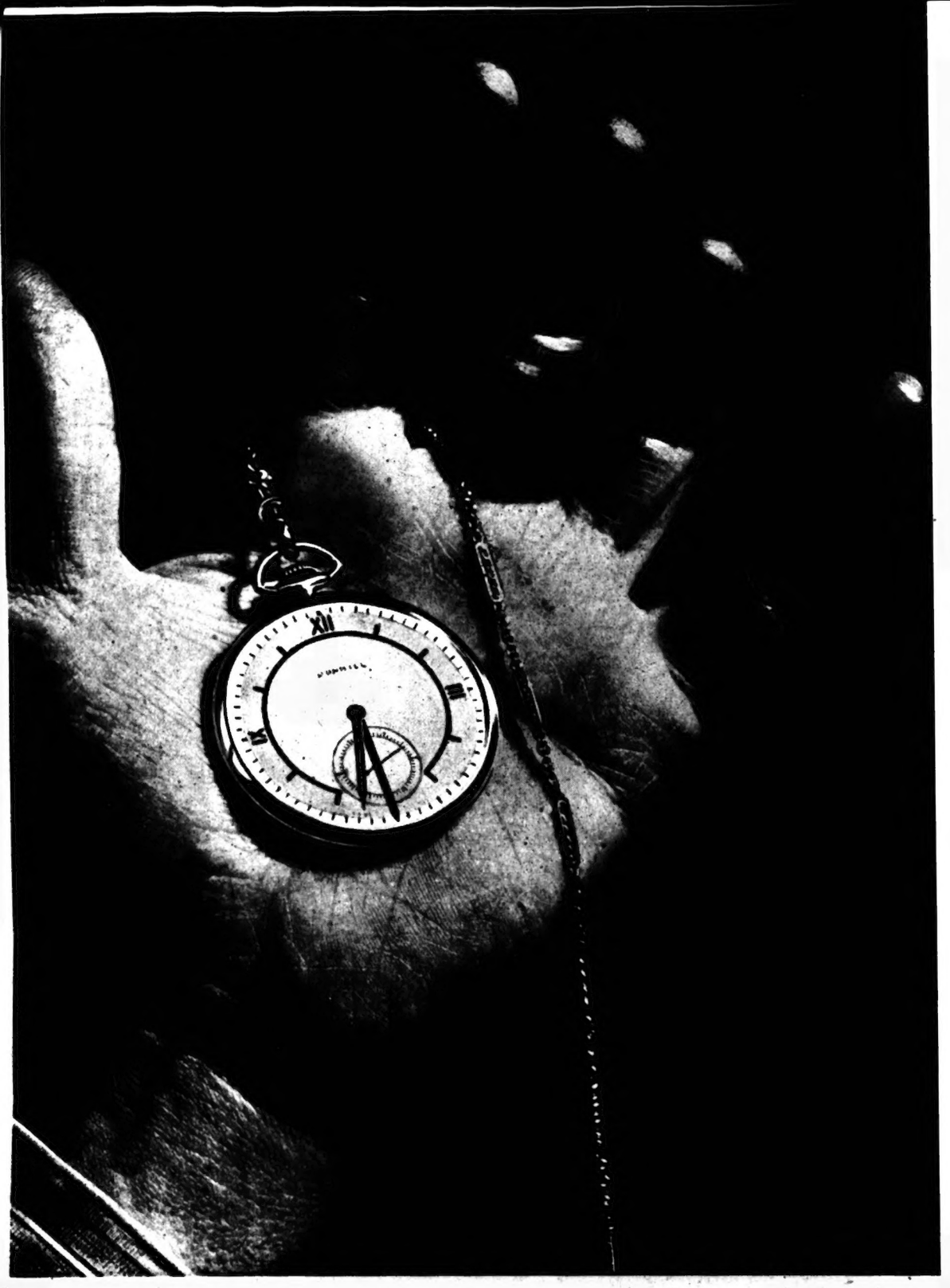
Arthur Kennedy
as Bramwell Bronte

Victor Francen
as Mons. Heger

Directed by
CURTIS BERNHARDT
Produced by
ROBERT BUCKNER

JACK L. WARNER
Executive Producer

Now Trade Showing Throughout the Provinces



INDUSTRY EVENT!

6.30 TODAY • EMPIRE THEATRE

(Thurs., Aug. 30th) Leicester Square

WORLD PREMIÈRE

M-G-M TRADE SHOWS NOW BEING SET IN KEY CITIES

General Release: October 15th

PERFECT

Peace is here . . . and with it a
of men and women in uniform
Gay, romantic, right in the mood

M-G-M London Films presents

ROBERT

DONAT

in

"Perfect Strangers"

with

DEBORAH KERR

Glynis Johns • Ann Todd • Roland Culver

Screen Play by Clemence Dane
and Anthony Pelissier

Produced and Directed by Alexander Korda

PERFECT TIMING!

Peace is here . . . and with it arrives the first great screen story of men and women in uniform facing normal life together again! Gay, romantic, right in the mood of today's millions, it's

Perfect box-office!

M-G-M London Films presents

ROBERT

DONAT

in

"Perfect Strangers"

with

DEBORAH KERR

Glynis Johns • Ann Todd • Roland Culver

Screen Play by Clemence Dane
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Produced and Directed by Alexander Korda

Bernstein Leaves M.O.I. After Five Years

SIDNEY BERNSTEIN

HIS 80,000 MILES BY AIR

IT is announced by the Ministry of Information that 46-years-old Sidney L. Bernstein, unpaid film adviser to the Ministry since June, 1940, has been released to resume his asociation with the Industry.

While in Government service he has flown the Atlantic four times—twice in 1941 in the bomb bay of a Liberator. His air milage on official missons tops the 80,000 mark.

When he joined the M.O.I. Great Britain's film propaganda was criticised as lacking in imagination and planned effort.

With the recruitment of the names and brains of such outstanding public figures as Ed Murrow, the Columbia Broadcasting Co.'s ace radio commentator in Europe; Quentin Reynolds, famous newspaper man; and famous directors such as Ian Dalrymple, Carol Reed and Harry Watt, Bernstein embarked on the job of encouraging the production of the entirely new kind of films which the M.O.I. from then on began to distribute among all Britain's 4,000 kinemas and also overseas.

Harry Watt produced and directed the memorable "London Can Take It" and "Target for To-night." Quentin Reynolds wrote and spoke the commentary for "London Can Take It." Ed Murrow commentated "This is England," the story of Britain under the blitz designed for distribution overseas. Carol Reed made the film, "Letter for Home," specifically for the American market. Ian Dalrymple took over the job of chief producer to the Crown Film Unit which soon after was moved from a converted chapel in Blackheath to Denham Studios.

American Activity

When Bernstein made his first air crossing to America in 1941 it was prior to Pearl Harbour. Hollywood, like the rest of America, was wholly sympathetic towards Britain but not unnaturally a little cautious on the neutrality issue especially.

Against all that Bernstein had determination and a large number of good and influential pre-war friends in the American film Industry.

His mission proved a notable success. Not only did he persuade the Americans to show "Target for To-night," "London Can Take It" and many other British official films in 15,000 kinemas stretching from coast to coast; he also cajoled Hollywood into paying for the productions in dollars then so sorely needed by the British Treasury.

On the eve of his departure for home, one American newspaper called him "This tireless, conscientious, tactful film adviser to His Majesty's Ministry of Information."

In 1942, with America at war, Bernstein returned there as Films Liaison Officer between London, Washington and Hollywood, effecting arrangements by which there was an exchange of product between the O.W.I. and M.O.I. By the same "tact" and "tirelessness" he succeeded in securing nation-wide distribution of official British films by the eight major American film companies.

Such a far-reaching arrangement between Hollywood and Whitehall called for a complete reorganisation and expansion of the M.O.I. Films Office in New York and the establishing branch offices in Washington, Chicago, San Francisco and Los Angeles.

The plan worked smoothly. Within a short time all of America's kinemagoers were regularly seeing official British films and libraries of them were set up in every big city.

Work with S.H.A.E.F.

When S.H.A.E.F. was established in 1943 under General Eisenhower, Mr. Bernstein was appointed Chief of the Films Section of the Psychological Warfare Division, whose job was to produce and distribute films for showing to the liberated peoples of Europe following the establishment of a second front.

During his many air trips to the war zone, Mr. Bernstein, although rated as a civilian despite battle dress and a S.H.A.E.F. shoulder flash, was always close behind the advancing Allied troops.

His was the third jeep to enter Tunis after its capture. Fierce fighting was still in progress.

As a result of the organisation, Mr. Bernstein has built up in Europe since D-Day, no fewer than 223,600 copies of British, American and Russian films in 17 different languages and dialects have been shown; in addition, 1,200 copies of Allied newsreels are provided every week.

HOW A FILM IS SOLD

—By the Man on the Platform

A Vaughan man's address to the Labour League of Youth at Rochdale said that publicity had become so efficient that the film industry could be sure of selling the public any cheap and trashy film easier than a good and costly one.

Although the censorship was good in some respects, it had a bad effect on films by strictly forbidding anything of a deep sociological nature which might stir public opinion. On political matters, the censor was most rigid, and often leaned towards the side of reaction.

C.E.A. WILL DISCUSS TAX RELIEF

Exhibitors Want Early Action

THE problem of entertainment tax is to be considered by the C.E.A. committee set up for that purpose at a meeting convened for next Wednesday.

Last week Hugh Dalton, new Socialist Chancellor of the Exchequer, announced his intentions of mkaing an autumn budget. This offers opportunity to the Industry to make a strong stand for the early —if not immediate—reduction of the scale of E.T.

It has already been pointed out in special KINE. articles that exhibitors in many parts of the country are beginning to feel the decline in the wartime kinema boom; but there has been no corresponding reduction in the tax.

Don't Expect Too Much

Hugh Dalton warned the public that it would be useless to expect any considerable reduction in taxes at the moment. The country's financial position was, he said, still very serious. We could not expect a Utopia all ready prepared.

General feeling among exhibitors over the week-end was that it seemed unlikely that the Industry would see any worthwhile reduction this year.

But as one exhibitor pointed out, the C.E.A. must do everything in its power to press the case with a view to securing some measure of relief at the earliest possible moment—and now is the time to act.

WHAT SALFORD TOLD LICENSEES

Structural Defects Must be Remedied

Salford Watch Committee has granted the renewal of kinematograph licences, including Sundays, for 12 months from September 1, Subject to defects being remedied at 13 halls. These defects include:

Floor covering or floor surface of gangways where worn to be repaired, so that easy exit of persons will not be impeded in case of emergency;

Provision of water supplies to w.c.s.

Certain minor alterations are called for.

The Committee resolved that the licences of the Ordsall Theatre, Everard Street, and the Palace, Cross Lane, should give notice of their intention should they contemplate opening these theatres.

French films have a wide appeal, and Dan Benjamin, of the Princes, Brighton, is trying to meet the demand by including in his future programmes at least one French film monthly.

Marjorie Reynolds has a drink while barman Ed Gardner looks on. A scene from Paramount's DUFFY'S TAVERN

M.P.: "M. of I. SERVICE POOL"

Question in House

IN the House of Commons last week D. R. Hardman asked the Minister of Information if he would state the number of officers and clerical staff, excluding driver-projectionists and service engineers, employed in each regional office on the organisation of Government films.

Edward Williams said that the number of clerical and higher staff, excluding driver-projectionists and service engineers, employed in the 12 regional offices of the Ministry of Information on the exhibition of Government documentary films was 56.

Mr. Hardman asked the Minister of Information whether in view of the large number of admirable films that his department had produced and were producing at substantial cost, he would consider augmenting the regional staff.

Shortage of Manpower

Mr. Williams said that there is still a general shortage of manpower, but the showing of the specialised films is already given a high priority.

Mr. Hardman asked the Minister of Information whether he was aware of the unsatisfactory and inadequate technical equipment being used by the regional staff.

Mr. Williams said that the equipment used for the showing of Ministry of Information films was the best obtainable in this country at the time of its installation.

Mr. Hardman asked the Minister of Information if he would state the average number of film shows organised in each regional office during March, 1945.

Edward Williams said that the total number of film shows given in all regions during March, 1945, was 5,634.

This Week's M-G-M Trade Show

Phyllis Thaxter and Henry Daniels, Jun., head the cast BEWITCHED, which M-G-M showed to the Trade on Tuesday

The Producers' Place in Film Production

BUT BOX OFFICE IS FINAL JUDGE

HOWEVER the critics might receive a picture, or however much they might propound their pet theories of film production or kinematic art, it was usually the Monday night audience in the local picture theatre which decided whether the film was a success or not.

This was one of the points made by Michael Balcon at the inaugural lecture of a fortnight's film appreciation course organised by the British Film Institute.

M. BALCON

Mr. Balcon was speaking on film production to a group of students from various parts of the country at University College, Bangor.

Emphasising the importance of co-operation and team work in film making, he explained that the producer who was creatively engaged in it was the pivot of his unit or studio and carried the ultimate responsibility for the films with which he was concerned.

His work was two-sided: it was not simply administrative like that of a book publisher, but it was also creative, like that of a good translator. Darryl Zanuck, for example, as producer of "The Grapes of Wrath, was creatively involved with what John Steinbeck had to say.

After elaborating in considerable detail the scope and functions of these two aspects of his work, Mr. Balcon pointed out that the producer also has a double responsibility. In view of the great power of the kinema for good or ill, he had a duty to the State; but equally he has a commercial responsibility to his shareholders. This demanded the ability to assess trends in public taste and interest perhaps eighteen months or two years ahead.

When a film went on the floor the producer stepped aside to some extent, but as a result acquired a sense of detachment which enabled him to watch the progress of the picture, often with a more balanced judgment than the technicians deeply immersed in it.

W.F.A. FILM SCHOOL IS SET

The Workers' Film Association has fixed September 22 to 28 for its annual Film School, to be held at the Highcliff Hall Hotel, Cliftonville, Kent.

Among the lecturers are: Sidney L. Bernstein ("The Film and International Relations"), Basil Dearden ("Directing Problem Films"), Mary Field ("Films for Schools"), Geoffrey Bell ("Films and the People"), and George Elvin ("The Worker in the Film Industry").

Professor Harold Laski is going to speak on "Visual Aids to Education."

Gershwin Film is Board's Choice

"Rhapsody in Blue," Warner's story of George Gershwin's life and music, has been selected by the National Board of Review as the outstanding current picture in America, according to a message from Jack L. Warner to Max Milder.

THE THAMES VALLEY BOOM IS OVER

"But we Still Have Increased E.T." Say Exhibitors

BY A "KINE." CORRESPONDENT

I HAVE just returned from a trip up the Thames Valley, visiting exhibitors to find out what business has been like in the past few years and what they think it will be like in the immediate future. Well, the Thames Valley towns have had an entertainment boom: but the war is over—and so is the boom. But the problems of entertainment tax, staff difficulties and the more normal worries still remain.

"We've done well," one exhibitor told me, "but now we must expect to drop back to a more normal level of business—with an abnormal level in tax!"

Evacuees have all returned to the big cities—London in particular—and many Americans have already left for their own country, while the return of the petrol ration has tempted would-be kinema patrons to spend an evening "up the valley" for a change.

Yes, these are the sorts of problems exhibitors are having to face all over the country.

But business in the Thames Valley is well above that of immediate pre-war years, not only financially—for there has been the increase in prices of admissions to be considered—but by an increase in patrons.

Exhibitors tell me that audiences consider many English films to be superior to those of Hollywood, and that they can always be sure of having a ready audience for many of our English stars.

Children's Club Progress

Children's Saturday morning kinema clubs are playing an ever increasing rôle in community life in each of the larger towns I visited, and much of the manager's time is spent in arranging attractions for the children.

For example, G. Watson, who manages the Granada, Slough, is known by practically every child as "Uncle Jack." Every Saturday morning the "Slough Grenadiers," as they call themselves, meet in his theatre. So popular is this club with the younger generation that I'm told a local paper once ran a story on how mothers had to take breakfast to their children waiting in the queues for admission!

Watson, in co-operation with an Army welfare unit, has arranged a scheme whereby all who have friends and relatives serving in the British Forces overseas can send them messages of greeting free of charge. The messages, which must not be longer than 120 words, are recorded in the kinema at certain specified times on unbreakable discs, and then packed together with a special needle for dispatch.

Youthful Manager

The Ambassadors (Odeon), Farnham, under its new manager, Nigel Lockyer (24 years of age, one of the youngest in the business) also has its children's club.

One interesting feature about this kinema is the way in which every member of the staff is able to voice his opinion on how to increase the efficiency of the theatre at his monthly staff meetings.

There is also a monthly efficiency competition held amongst members of the staff, and the winner is entitled to wear a special badge, beside being granted other concessions such as an extra half-day's holiday!

This house is situated in the heart of the industrial estates, in which there is a very large Welsh element.

The Only Independent

Slough's only independent house was the Palace, managed by T. Allen.

It was burnt out by a fire the other week. That was bad luck!

One of the youngest manageresses in the business, Miss Lee Valentine—she is 25—who manages the Playhouse (A.B.C.), Windsor, found the basement of the kinema flooded out, following a recent spell of wet weather. It took the local fire brigade most of their Sunday holiday to pump away the water. No serious damage was done!

Only One Circuit House

The Odeon, High Wycombe, is the only kinema in the town belonging to a large circuit. A. Wayling Smith, a showman of no mean experience, devotes much of his time to organising the children's club activities.

Wounded Servicemen from nearby military hospitals are admitted free of charge to most afternoon performances.

He Bought a White Elephant

In 1940 L. V. Abelson took over control of the Grand, High Wycombe, and turned it from a "white elephant" into a worthwhile proposition.

After a delay of several months during which time he was granted a permit by the Board of Trade, he was recently able to completely re-equip his theatre with new sound system and projectors.

Like all small independent circuits he comes up against great difficulties in booking films. Nevertheless, when I saw him he was full of smiles.

One reason was perhaps that his wife, Frances, has presented him with a baby daughter.

J. E. Latham, who manages the Palace, High Wycombe, was recently transferred from the King's Theatre, Perth.

As a young man Latham left home to go to sea; did some sheep farming in Australia; enlisted in the South African Light Horse during the Boer War, and then spent 27 years in the Gunners, before coming to the film Industry.

Charles Graham, manager of the Regal (A.B.C.), is a popular personality in Bracknell, Berkshire.

In 1943, this kinema was partially destroyed by fire.

D

OUR LETTER BAG

DOES STUNTING PREJUDICE THEATRE MANAGEMENT ?

ARGUMENTS against and in favour of stunting continue to reach the "Kine." This week's contributions, a selection of which appear below, favour E. H. Wittell's opposition to undesirable exploitation—a new point which he will defend at the next meeting of the Manchester Cinematurians against an attack made by Dennis C. Walls.

If "Manager" can find time to read my article yet a third time he will find that it is the cumulative effect of his undesirable stunting which gives me cause for fear, not the effect with any one film. His challenge is so vague that I fail to see how I can accept it. Does he suggest that we should prepare a scheme on paper and submit it to "Showman"? If so, I have lost quite easily, as it is impossible for me to preach a creed and then immediately betray my principles by entering upon such a venture. In any case, it would prove nothing, as only the box-office talks!

Seeing that "Manager" has £5 to spare for "Glebelands" as a loser, it is to be assumed that it is available in any case. He can call himself either winner, loser, or the Greatest Showman on Earth as far as I am concerned, and at the same time be a good sportsman! On the morning I received the paper containing his letter I sent a cheque for £5 to the C.T.B.F. Now, Mr. Manager, what about yours? You will perhaps drop a line to the KINE. confirming that you have sent it, and we may then be favoured with your name!

E. H. WHITTELL.
Empress, Preston.

EVENING DRESS

—The Employer should Pay

I AM manager of a 1,000-seater, salary £300 p.a. Can I reasonably be expected to provide evening dress on this wage in these expensive times?

As evening dress, to my mind, is only a uniform and worn for the employers' benefit, should not some financial allowance be made towards the cost of same?

I shall be interested to hear managers' views on this matter.

"THE DOORMAN VERY OFTEN."

A "Patron" Comments on Showmanship

"TRAIN YOUR USHERETTES"

PERHAPS a few remarks from someone outside the Trade may not be out of place concerning Whittell's comments on showmanship.

Like the "Documentary Boys," these manager "showmen" seem to live in a world of their own. They would appear to be all the time producing something for the mutual satisfaction of themselves regardleses of those for whom it is intended.

After 30 years cinegoing (I am still not tired) I am still marvelling at the ineptitude and silliness of the agglomeration of junk and props that oftimes greets me when I enter a kinema.

Do these so-called showmen really think that stuffed dummies, plywood, plants in pots, and union jacks make the slightest difference whether patrons come or not?

"Get Them In"

Besides being a kinegoer I am in publicity, but never would I plead guilty to being remotely connected with such fatuousness. Instead, I will offer a few suggestions which can't miss to "get them in."

Firstly, I am of the opinion that the public will go to the kinema whether there are displays in the foyer or not. Having got them there my first suggestion to the Trade is that they get rid of the many individuals in uniform who seem privileged to order about and bully the people who pay the piper!

Next, I would cut out the juggling of prices and seats at the pay-box!

When seats became vacant in side my kinema I would immediately (and I mean immediately) have them filled. I would institute a system for making this possible.

Next I should *really* train my staff of ushers. Patrons would not need to view the screen through a galaxy of flashing torches and advertising devices.

Politics would be cut out, and I should strive for a newsreel where political opinions were unbiased.

In other words, I would build up an intelligent goodwill, plus a little taste.

JOHN CONRAY.
14, Thackeray Court,
Chelsea, S.W.3.

A Double Event

Congratulations on your 2,000th issue! it is certainly a great event, especially on top of VJ-Day.

It may interest you to know that I possess a first edition copy of "The Handbook of Kinematography" published in 1911. It is still a source of useful information.

May you enjoy continued success.

J. P. J. CHAPMAN.
A.R.P.S., F.R.S.A.
The Huon, Bournemouth.

Publicity Men of 1925

A group of film Trade publicity men, journalists and printers at a meeting of "The Bumpers," founded by Horace Judge. Front row: Harry Woolf, W. Husband, Robb Lawson, W. Wallis, Horace Judge, P. Kenna. Second row: Pat Mannock, W. Harding, Peet Leslie, unknown, W. Streeter, J. Hutchison. Back: Carter, R. Austin, third unknown, J. Miller, H. Williams, Guy, Freddie Allen, unknown, unknown

WHO PANNED "THE SHEIK"?

FAR be it from me to argue with Jimmy Hutchinson, who looks back, like the Wandering Jew, over 2,000 years on the KINE., whereas my own experience as a contributor began only 1,300 issues ago.

I cannot allow him to give credit elsewhere for the panning of "The Sheik." Unless my memory is at fault, I was responsible for begging the company concerned, on my bended knees, not to destroy a hard-earned reputation by showing the picture anywhere, except as a joke. For weeks thereafter I was offered conducted tours to kinemas where I could study the science of queueing.

A Paste-Up Job

What Jimmy does not mention is that he gave some of his time to subbing. One day I watched him pasting up the galleys of an article. It was about 6 in. too long. Without reading the article he cut 6 in. from the bottom, tossed the remainder into the waste-paper basket and sent the make-up to the printers.

"Whose article are you treating like that?" I asked him.

"Yours," he said, casually.

Unfortunately for me, the article read much better without the deleted 6 in.

Yours with congratulations on the 2,000th issue.

EDWARD J. MACDONALD.
10, Bedford Street, W.C.2.

[Probably modesty has caused Mr. MacDonald to overlook one other disastrous criticism of his—that of "The Girl in the Taxi"—which led to the temporary disappearance of the W. and F. advertising.—ED.]

STUNTING CAN'T BRING IN MORE BUSINESS

I WAS at a kinema a few days ago where the manager was erecting a new set-piece, with the assistance of most of the staff (including the operators), which surely meant that some essential theatre work was being neglected.

In the days of silent films it was helpful to stunt, as only 15 per cent. of the population were kinema-goers, but to-day about 75 per cent. are regular patrons, and all the stunting in the world will not bring in the remainder.

An occasional stunt may be helpful to let your patrons know that you are alive and awake, but give me the manager whose whole time is given to keeping the theatre in order and making his patrons comfortable.

"Manager" and his challenge is quite beside the point, for if he won his bet it would still leave Whittell a very conscientious manager.

In conclusion, let me state that I am firmly convinced that stunt merchants do not necessarily make the best managers.

HERBERT BAKER.
Water Lane, Thaxted, Essex.

Where Were the Bumpers?

Some of the old timers in the publicity racket were disappointed to find no mention in your 2,000th issue of "the Bumpers" the publicity men's association and luncheon club which had a thoroughly successful career (while it lasted). The enclosed photograph dated about 192[illegible] may have nostalgic memories for some Wardour Street oldsters who may be able to supply identifications to some I have missed.

W. PEET LESLIE.
Grand National Pictures.

Tribute to the A.K.S. Projectionist

'HE IS COMPETENT AND A SHOWMAN"

ON Page 45 of the May 24 edition of the KINE. there was an article by S. T. Perry. One paragraph dealt with A.K.S. projectionists. I'd like to give my views on the subject.

Since joining the A.K.S. in 1941 I have known some two hundred projectionists, whose technical knowledge, I can assure you, is far in advance of that of the average civilian projectionist. I speak from experience, too, having been actively in the business for 16 years.

My experience has shown me that roughly only one civilian projectionist in ten has any idea at all how his equipment functions, whereas an A.K.S. man has to know, before he is sent out on the road in charge of a dual set.

A.K.S. Showmen

Regarding showmanship, I often wonder if the Trade at home realises the vast difference between mobile kinemas in the field and static kinemas at home.

It is quite easy to be a showman in a kinema where the equipment is fixed—where a button is pressed for this and a button for that—where the lights dim at the flick of a switch and the screen tabs open, again at the touch of a button. It isn't quite so easy out here, yet our boys have proved themselves to be good showmen.

The reports from the units they visit speak for themselves — "Sound and Projection Perfect," "Excellent Show" that, in my opinion, is showmanship and initiative.

Unfortunately, for the Trade, most of the boys had (and are going back to) prewar jobs other than that of projectionist. If that were not so I'm sure that some of the present-day clean handed, dude projectionists of "civvy street" would have some fairly stiff competition!!

97713 *S./Sgt. J. BELL,*
Service Engineer,
54 A.K.S. Kinema Sect.
R.A.O.C. C.M.F

BRITISH FILMS ARE SHOWN IN MIDDLE EAST

I AM unable to understand the statement ascribed in the KINE. of July 12 to Roger Manvel that there was a serious lack of British films in the Middle East.

Mr. Manvel is quite mistaken as you will see from the list of 18 British pictures which have been screened in the E.N.S.A. kinemas where I am stationed. These presentations take place in two kinemas and are seen by troops and civilians on a 50-50 basis. They all run for a week and a British film will always draw a good house notwithstanding the fact that by the time they reach us they are a bit old. Some pictures, I will cite "The Man in Grey," do so well that they are booked for a return run.

Where I am stationed (Cairo) there are 13 garden or open-air kinemas and nine permanent buildings. One of the finest is the Metro—air-conditioned home of M-G-M films.

All the kinemas in Egypt are compelled to show an Arabic picture every six months.

Although it is a long while since I was at Studio One and Two with chief projectionist W. Warner, I still like to keep in touch with the Industry.

F. J. BAKER (Sergt.)
R.E.M.E. Base Depôt, M.E.F.

Greer Garson and Donald Crisp as they appear in Metro's VALLEY OF DECISION

MORE "KINE." REMINISCENCES WANTED

JUST a few lines to thank Jimmy Hutchison and Pat Mannock for their grand article in your 2,000th number. I am by no means a "veteran," or candidate for Glebelands, but I was vastly entertained by their delightful reminiscences.

I am sure there are many like myself who would enjoy a weekly feature by one or both of the two writers, delving back into the past of the British studio and renting spheres. Pat could spill some amusing beans about the old Stoll days at Cricklewood, Barkers, Sammy at Isleworth, Lieut. Daring and his "Water Rats." Twickenham, and Jimmy could further enlighten us regarding Kess and the glorious company of good fellows who operated in the "good old days."

I know space is the prime consideration but there are so few joys left to us that these articles would help to make us forget cut clothes coupons and other discomforts.

CLIFFORD R. SEWELL.

32, Mount Park Road,
Ealing, W.5.

STATE SHOULD COLLECT ROYALTIES FOR CLASSICS

"HENRY V" A CASE IN POINT

IVOR BROWN, editor of the *Observer*, wants to see an Act of Parliament passed that will compel film producers to pay copyright fees to the State for the cultural good of the public on all such material as Shakespeare. "Why," he asks, "should film makers seize a Brontë or a Dickens' book and make a picture of it free?"

This is what Ivor Brown has said on the subject in an article, "The Film of Henry V," which appeared in this week's issue of *John O'London's Weekly*:—

"That raises another point. The success of 'Henry V' will presumably set more Shakespeare films in production and may draw another mint of money from the pockets of the public. If Shakespeare were a living author, or only just dead, he and his heirs would be able to sell the texts for enormous sums of money, many hundreds of thousands of pounds at least.

"As it is, the film companies simply get away with this.

"Of course, they have to pay for adapters and consultants, but their authorship fees are a trifle compared with what Shakespeare, no mean business man, could have made them disgorge."

Copyright—"Scandalous"

He goes on to say that British copyright laws are "scandalous" and that if it is claimed that the heirs of an author have no right to the fruit of his brain in perpetuity then one might reply: "Perhaps not. But, if not the individual, then the community!"

Why, he asks, should film-makers seize a Brontë or a Dickens' book and make a picture of it free?

There ought to be royalties on all classics, payable to the State for specific cultural and amenity purposes, after the rights of the heirs have run out. High-priced deals, like sales of dramatic and film rights, should be made to yield substantial sums for the common good.

Let's Pass an Act

"An Act establishing public property in works of art out of copyright would," Brown continues, "if properly worked out and administered with discretion, be no injustice. It would bring in enormous sums to the public purse and these sums could be spent by an Arts Commission (say the present Arts Council, late C.E.M.A., on a larger scale) spreading books, plays, music and so forth for the widest possible appreciation. So would the classics continue to spread the light and laughter, for which purpose they were written.

"'Henry V' has given a great deal of pleasure and has brought and will bring enormous sums to the box-office. It is bound to be followed by more classic films. Is there any conceivable reason why the film companies, which gladly pay hundreds of thousands of pounds for the works of modern novelists, and do not get G. B. S. for sixpence, should walk off with William Shakespeare for nothing?"

The main part of the article deals with the success achieved by "Henry V" on its preliminary run. Shakespeare, says Brown, has been tried out on the screen before but never so successfully.

Continued at foot of column 4

YOUTH LEADER APPEALS FOR NEW CATEGORY

Films for Children

CRITICISM of the British Board of Film Censors appears in a letter to the *Liverpool Daily Post*, written by Ada Lockwood-Bunce, who writes as a Youth Leader. She says the Board obviously does not understand children at all and the present system of marking films is no help to guide as to the suitability of films for the under sixteens.

She offers these suggestions in respect of the allocation of categories.

A new grouping of films should be made as follows: "H" films, not for anyone under twenty-one years;

"A" films, suitable only for adults (to include crime, and films like "Madame Curie," which was not understood by young children who spoilt the picture for adults near them because they became restless); "X," a new class, which could include mild thrillers and detective pictures where children could be admitted with an adult; and

"U," as now, universal, but not to include crime or frightening subjects.

[*The point raised by the author of this letter has not been disregarded by the reviewers of the* KINE. WEEKLY. *For some years now we have given an indication of the suitability or otherwise to juveniles of films reviewed.*—ED.]

DENMARK WANTS HOLLYWOOD ACTRESS

The Danish production company, ASA, has asked Hollywood actress Osa Massen to star in a picture to be directed by Alice O'Frederics.

Osa Massen has as yet not definitely replied. She insists on seeing the script first.

If it in any way resembles the average Danish comedy scripts a rejection will probably be the result.

COLUMBIA SETS SIX FOR EARLY TRADE SHOW

New Version of Arabian Nights Has Cornel Wilde

COLUMBIA has set six films for early trade show, headed by its special attraction for the coming season—Cornel Wilde in "A Thousand and One Nights." There are two romantic comedies and the remainder of the schedule is made up of detective and action fiction.

"A Thousand and One Nights," Arabian Nights Technicolor spectacle, in which Cornel Wilde stars, heads the list, with Irene Dunne and Alexander Knox in "Over 21," sparkling marital comedy, and "The Fighting Guardsman," based on an Alexander Dumas adventure, with Willard Parker, Anita Louise, Janis Carter, John Loder, Edgar Buchanan and George Macready, standing out as first-rate box-office material.

Wilde as Aladdin

Ever since his performance as Chopin in "A Song to Remember," the film-going public has been demanding to see Cornel Wilde in another equally romantic rôle Columbia has provided the answer by casting Wilde as Aladdin, carefree romantic lover of the fable in "A Thousand and One Nights."

Several stages on the Columbia lot where occupied for months by the vast scenes of brilliant old Baghdad.

The Genie of the Lamp is a modern miss who promptly falls for her "master," Cornel Wilde, and has to help him capture the princess's heart though she wants him for herself.

Jive, swing, and the wisecracking of Phil Silvers are other points in this first attempt by Hollywood to modernise pantomime.

Irene Dunne, whose "Together Again" proved to be one of the biggest winners of recent times, is at the top of her form in "Over 21."

Alexander Knox is co-starred in this romance of an "Army wife" who makes light of the hardships of the bungalow courts in a training camp.

Her difficulties are further complicated when she discovers her newspaper editor husband is incapable of learning the subjects which will gain him a commission

Charles Coburn and Jeff Donnell add comedy contributions

Dumas Again

Alexander Dumas' romances are ideal screen material. "The Fighting Guardsman," is based on "The Companions of Jehu." It deals with Roland (Baron de Saint Hermaine), who kidnapped a king and lived a life of an adventurer who so hated the tyranny of Louis XVI that he formed a band to rob mail coaches in order to help the poor.

His adventures are interpreted by Willard Parker, Anita Louise and Janis Carter have the chief feminine rôles.

High-powered drama rightfully finds place in the current line-up. Two popular "series" films are represented.

The first, "Power of the Whistler," has Richard Dix in another adventure and in a type of characterisation which is new to him—that of a homicidal maniac!

Boston Blackie's latest series of exploits are told in "The Chance of a Lifetime," a story which tells how Blackie continues his feud with Inspector Farraday, this time over the release of convicts needed for essential work.

Another melodrama is "The Racket Man," which tells how a former gangster is released from the Army to help G-Men uncover the ringleaders of the Black Market. Tom Neal has the leading rôle.

Columbia Trade Show List

The following is a complete schedule of Columbia trade shows:—

Wednesday, September 5, **A Thousand and one Nights.**

Thursday, September 6, **The Power of the Whistler.**

Friday, September 7, **The Fighting Guardsman.**

Wednesday, September 12, **The Racket Man.**

Thursday, September 13, **Over 21.**

Friday, September 14, **The Chance of a Lifetime.**

ALL SHOWS ARE AT THE NEW GALLERY AT 10.45 a.m.

Harry Cross, of Butcher's, was compère at a bathing beauty parade at the Regent, Deal, arranged by P. Overs, the manager.

Willard Parker, Anita Louise, and John Loder head the cast of THE FIGHTING GUARDSMAN (Columbia), for Trade show on September 7

Paramount is to Show "Utopia"

FOUR ARE READY

PARAMOUNT is starting the autumn season by setting for trade show four of its most important productions. This quartette includes these star names: Bob Hope, Bing Crosby, Jennifer Jones, Betty Hutton, Paulette Goddard, Dorothy Lamour, Ray Milland, Alan Ladd, Veronica Lake, Eddie Bracken, Arturo de Cordova Sonny Tufts and Barry Fitzgerald.

"Duffy's Tavern," the first of the four to be shown, is a lavish musical built around the famous U.S. radio programme of that name. Hal Walker directed. The original members of the radio show appear in the story. They are Ed. Gardner, Charles Cantor, Eddie Green and Ann Thomas.

In addition, the cast includes Bing Crosby, Betty Hutton, Paulette Goddard, Alan Ladd, Dorothy Lamour, Eddie Bracken, Brian Donlevy, Sonny Tufts, Veronica Lake, Arturo de Cordova, Barry Fitzgerald, Cass Daley, Diana Lynn, Victor Moore, Marjorie Reynolds, and the four sons of Bing Crosby.

Paramount Trade Show Diary

Here are the details of the Paramount forthcoming trade shows:—

Duffy's Tavern, Tuesday, September 18.

Love Letters, Wednesday, September 19.

Road to Utopia, Thursday, September 20.

The Lost Week-end, Friday, September 21.

All these pictures will be screened in the PARAMOUNT PRIVATE THEATRE at 10.30 a.m. and 2.30 p.m.

Hal Wallis' Latest

Next on the list is the new Hal Wallis production, "Love Letters," co-starring Jennifer Jones and Joseph Cotten, under the direction of William Dieterle. This is a romantic drama staged in English settings.

One of the major box-office attractions of the year is the Bing Crosby-Bob Hope-Dorothy Lamour comedy "Road to Utopia," in which the three musketeers continue their travels under the direction, this time, of Hal Walker. Having visited Singapore, Zanzibar and Morocco, the friends now find themselves in Alaska, where they become involved in gold rushes, gay women, desperadoes and more adventures than they had in their previous "Road" shows.

The fourth is a screen version of Charles Jackson's novel, "The Lost Week-end," which has been made by Charles Brackett and Billy Wilder.

Ed. Gardner, Betty Hutton, and Victor Moore go wild in Paramount's DUFFY'S TAVERN. Trade show date is set for September 18

Gilbert Church & J. C. Jones

PRESENT

Adapted from WILKIE COLLINS' Famous Novel—

"THE WOMAN IN WHITE"

AMBASSADOR FILM PRODUCTIONS LIMITED

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Long Version - £5.5.0 each
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THE STORY OF RICKENBACKER
WITH
LYNN BARI · CHARLES BICKFORD · THOMAS MITCHELL · LLOYD NOLAN · JAMES GLEASON
Directed by LLOYD BACON • Produced by WINFIELD R. SHEEHAN
A EUREKA PICTURE Inc. PRODUCTION
20th CENTURY-FOX
30th ANNIVERSARY

SHERWOOD TRADE SHOWS

"VARIETY JUBILEE"

Tuesday, September 4, at 11 a.m.

"GERT AND DAISY'S WEEK-END"

Wednesday, September 5, at 11 a.m.

BOTH AT THE

CROWN THEATRE

86, Wardour Street, W.1

Re-edited and to be reissued with new prints by

SHERWOOD FILMS LIMITED

26/27, D'Arblay Street, Wardour Street, W.1

Telephone: GERrard 4148

Seeman's Contract with News Theatre Chain

A RESOLUTION providing for the adoption of a new Article Association will be considered a meeting of Capital and Provincial News Theatres at 10.30 a.m. September 10.

The article provides that Samuel eman shall be a director and sole anaging director of the company r a period of ten years as from ne 25, 1944.

During this period he will not be subject to retirement by rotation or liable to be removed from fice or cease to hold office of anaging director otherwise than by the terms of his agreement, or by virtue of certain of the company's articles of association.

UNION PAYS A MAIDEN DIVIDEND

UNION Cinemas is paying a maiden dividend of 2½ per cent. on its £1,950,000 "A" ordinary and ordinary capital.

Net profits for the year to March 31 last were £147,838 compared with £157,710 for the previous 15 months.

Control of the company was acquired in 1937 by A.B.P.C. which now owns the entire ordinary capital. Union controls about 140 kinemas which are managed by Associated British Cinemas, Ltd.

When A.B.P.C. acquired control Union had piled up losses of about £3,000,000 nearly equal to the whole issued capital.

I. OF MAN KINEMAS MAKE NEW DEAL

The biggest entertainments merger in the Isle of Man is at present being negotiated, the directors of the Palace and Derby Castle, Ltd., having made an offer for the acquisition of the Strand Cinema Theatre (1920), Ltd. The Palace company owns the principal entertainment halls in Douglas, including several kinemas, and the Strand Company owns a chain of modern kinemas.

Circulars have been sent out to the members of both companies, stating that the directors of the Strand company recommend acceptance of a proposal of the Palace directorate to acquire the shares of the company.

The alternative offers are (a) one ordinary share in the Palace and Derby Castle, Ltd., and a cash payment of 38s. per share for each Strand share, or (b) one Palace ordinary share, £1 of 4 per cent. debenture stock and 18s. cash for each Strand share.

It is proposed that the chairman of the Strand Company, F. P. Kearsley, would join the Palace directorate.

MORTGAGES AND CHARGES

Capitol (St. Austell), Ltd.—Mortgage dated August 1, 1945, to Midland Bank.

Anglofilm, Ltd., 197, Wardour Street, W.1.—Mortgage on all copyrights in connection with any films or screen plays, dated July 10, 1945, to secure £7,000. Holders: Nicholson and Co. (London), Ltd., Fenton House, 112-113, Fenchurch Street, E.C.

Warner's ESCAPE IN THE DESERT has been Trade shown. Philip Dorn and Jean Sullivan are in the cast.

A.B.P.C. Steps Up Dividend to 20 per cent.: Shares Rise

By Our City Editor

ASSOCIATED BRITISH PICTURE CORPORATION is stepping up its dividend to 20 per cent. for the first time since 1939. Following an unchanged interim payment of 7½ per cent. there is to be a final distribution of 12½ per cent. This compares with a final of 7½ per cent. and a bonus of 2½ per cent. a year earlier.

SIR PHILIP WARTER, new chairman of A.B.P.C.

Pending publication of the full report the profit position is a little vague.

"The net profits applicable to the corporation, as shown by the Consolidated Profit and Loss Account," states the official announcement, "amount to £494,463 as compared with £490,501 for the previous year after an increased provision of £25,902 for depreciation and amortisation."

Following distributions of 20 per cent. in 1938 and 1939, A.B.P.C. paid nothing on account of the first two war years. But payments were resumed for 1942, when earnings jumped to 31.7 per cent. as against 11.9 per cent. in 1942. Total payment for that year was 15 per cent., followed by 17½ per cent. for the two following periods, and now 20 per cent.

Despite the hazards of war, high taxation and other difficulties, the financial position has been considerably strengthened since 1939. Reserves have been built up, debenture interest reduced, the Union Cinema group put on its feet, and sufficient funds accumulated to carry out deferred repairs when labour and materials are available.

A reduction in E.P.T. will be of particular benefit to the group, as it was somewhat unfortunate in that during the standard period for assessing that tax, a large number of kinemas were either in the course of construction or recently opened, and therefore not fully represented in the company's standard.

The 5s. ordinary shares have risen 1s. to 22s. on the dividend, at which level they return about 4½ per cent. on the money.

A.B. Properties Are Unchanged

Revenue of Associated British Properties (controlled by Associated Cinema Properties and a subsidiary of A. B. and C.) shows little change for the year to March 31 last at £180,016 (£180,042).

Debenture interest takes £82,653 against £84,265; depreciation £37,347 (£35,735); taxation £48,500 (£47,750). Net profit is £11,516 compared with £12,292, which absorbed in payment of dividend. Properties are valued at £2,877,827 as against £2,915,174 a year earlier

SHARES MARK TIME ON MARKET

BUSINESS in the kinema share market in common with other sections was not particularly lively during the week under review.

Markets generally are still awaiting further details about the new Government's plans, while the sudden and unexpected cancellation of lend-lease supplies by America came as a shock. Kinema shares, where changed, were, however, inclined to move in favour of holders.

A.B.P.C. responded to the increased dividend with a rise of 9d. to 21s. 9d., while Sound City Films 6 per cent. pref. rose 6d. to 16s. 3d. on the news that production is to be resumed on September 3 on some of the company's stages.

Rises were also secured by A.P.P.H. ordinary, up 7½d. to 26s. 7½d., British and Dominions, up 10½d. to 21s. 6d., Gaumont-British, up 3d. to 19s. 3d. for the 10s. ordinary, and 9s. 6d. for the "A" ordinary.

Odeons were steady, but P.C.T. 10 per cent. and "A" preference issues attracted some buying, the former rising 9d. to 37s. and the 7½ per cent. "A," 1s. 9d. to 31s. 9d.

Dull features were provided by Stoll, which were 3d. easier at 16s. 10½d., and Madame Tussauds preferred ordinary, which lost 6d. at 22s. 6d.

NEW PRIVATE COMPANIES

J. T. Worricker (Retail).—Registered August 22. Capital, £2,000 in 2,000 shares of £1 each. Importers of, dealers in kinematographs, photographic goods. The directors are Joseph T. Worricker, 57, Levett Gardens, Ilford; Cyril J. Worricker, 95, Wilmington Gardens, Barking; Stanley J. Worricker, 430, Whalebone Lane, Chadwell Heath. Solicitors: Hatten and Co., 31, Linton Road, Barking. Registered office, 3, East Street, Barking, Essex.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	75/7½	—
Assoc. Brit. Pic. Corp. 5/- Ord.	21/9	+ -/9
,, 6% Pref.	28/-	—
,, 4½% Debs.	£106	—
A.P.P.H. Ord.	26/7½	+ -/7½
Brit. & Dom. Films (12/-)	21/6	+ -/10½
Brit. Lion 7½% Pref. 10/-	13/-	—
Capital Prov. News 5/- ..	5/6	—
Cine. Television B. Ord. ..	2/4½	—
Dufay-Chromex 5/- Ord.	4/1½	—
Gaumont-British Ord. 10/-	19/3	+ -/3
,, "A" Ord. (5/-) ..	9/6	+ -/3
,, 5½% 1st Pref. ..	23/4½	+ -/7½
,, 4½% Debs.	£103	—
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£103½	+ 30/-
Kinemas (5/-) Ord. ..	9/4½	—
Mde. Tussaud 1/- Def. ..	3/1½	— -/1½
,, £1 Prefd. Ord. ..	22/6	— -/6
Moss Empires £1 Ord. ..	39/9	+ -/3
,, £1 Cum. Pref. ..	23/10½	—
Odeon 5/- Ord.	39/6	—
,, 6% Pref.	26/6	—
,, 5% Debs.	£104½	+ 25/-
P.C.T. 10% Cum. Pref. ..	37/-	+ -/9
,, 7½% "A" Pref. ..	31/9	+ 1/9
,, 7½% "B" Pref. ..	29/4½	—
,, Const. 7% Pref. ..	27/-	+ -/3
Scophony (5/-)	5/4½	+ -/1½
Sound City (Films) 6% Pref.	16/3	+ -/6
Stoll Th. Corp.	16/10½	— -/3
Twentieth Cent. Ord. (5/-)	3/4½	—
,, 6% Pref. (10/-) ..	7/9	—
Union Cinemas 1st Pref.	21/6	—
,, 2nd Pref.	21/6	— -/6

£1 shares unless otherwise stated.

F

A Loophole in the Quota Act Blocked by Films Council

TIMELY ACTION REVEALED IN SURVEY OF YEAR'S WORK

WARM appreciation of the work of Sir Frederick Whyte, chairman of the Cinematograph Trade Council since its inception in 1938, is expressed in the Report of the Council for the year to March 31 last just published.

"These have been six difficult years," the Report states, "in which the many problems resulting from the war have been complicated by developments within the film Industry itself of which the Council have felt bound to take a serious view."

Sir Frederick, it goes on, has devoted much time and attention to the Council and has handled the varied problems in a thorough and painstaking way.

A great deal of the Report records action taken which has already been published in the KINE.—the Monopoly Report, quota percentages, cost tests, quota credit, defaults, etc.

Monopoly Report Debate

Sir Frederick Whyte, when submitting to the President of the Board of Trade the adoption of the Report, states that the Council approached the matter in hand in a comprehensive manner and treated the proceedings as a kind of "second reading" debate discussion following a generally constructive line. He also pays a tribute to A. Palache, Prof. Plant and Sir Walter Citrine for the thoroughness of their work.

The Question of Quota

The section of the Report which outlines the discussions leading to changes in quota percentages reveals that the Council recommended that action be taken under an Order in Council to defer for one year the requirement that a decision on quota percentage must be taken in 1944 amending the year to 1946.

The Board of Trade advised that there was no power to do this under an Order in Council, and an amending Act was regarded as unpracticable in view of pressure of Parliamentary business.

It then became necessary to frame new quota recommendations to the Board of Trade, and these were eventually embodied in S.R.O.s, which raised renters' and exhibitors' quota in regard to long film, allowed short film quota to follow the line laid down in the Act, and increased cost test and money footage ratios.

Fictitious Assignment?

At its meeting on May 24, 1944, the Council considered a memorandum from the Board of Trade about the fictitious assignment of quota credit. It was explained that under the terms of the Cinematograph Films Act, 1938, it was strictly within the law for a renter of foreign films to acquire the rights of a British film from a British renter and register the film in question in his name, and then hand it back for distribution purposes to the renter who acquired it in the first instance, and the Council was asked to give their views as to whether they considered such a transaction objectionable.

The Council was of the opinion that, quite apart from such a practice being contrary to the intentions of the Act, it was harmful to British film production in that it gave renters of foreign films a loophole by which they might evade the full discharge of their quota obligations, and they accordingly passed a resolution asking the Board of Trade "to take such steps as are possible to put an end to the practice."

Co-operative Production in France

Paris Film Club to be Formed

THE formation of a co-operative production society—the "Compagnons du Film"—is announced from Paris.

It was as far back as 1943 that the idea was first mooted, but opposition by the German and Vichy authorities prevented any practical steps being taken to implement the suggestion.

Now its activities have been resumed and the association, with an initial capital of 300,000 francs, has been formed to encourage the co-operative production, exhibition and renting of films.

The "Compagnons du Film" have two productions in view. The first will be made by three directors who will interpret the same story in three different ways.

The first version, a comedy, will be written by a French author. The second will be a dramatic version of the same idea and will be conceived by a Russian author, while the third will be presented as an operetta. A Russian will also write this last scenario.

The second picture is entitled "Noir et Blanc." The original scenario was written by Andre Cayatte and the action takes place among the horse breeders. Most of the scenes will be outdoors.

Paris Film Club

A film club is to be formed on the same lines as the Institut des Hautes Etudes Cinematographiques for the purpose of enabling film workers to meet for social and educational purposes upon a common ground.

This club will be composed of active members (exclusively directors) and non-active members. Authors, scenario writers, stage managers, head cameramen, decorators, engineers, actors and distributors are invited to become non-active members.

Praise for Ealing

The two Ealing productions, "The Foreman Went to France" and "Went the Day Well," have been described as "Two remarkable films dealing with social problems" by Georges Sadoul in the "Lettres Françaises."

Columbia's Latest

Columbia is to show A THOUSAND AND ONE NIGHTS to the Trade on September 5. Evelyn Keyes plays the part of the Genie

COLUMBIA STARTS WRITERS' SCHOOL

Two New Comedies

COLUMBIA is going all out to assure good screen material for its next season's programme.

Lewis Jacobs, author of "The Rise of the American Film," has been appointed by the company to conduct a training school for writers. The department, which will be under the supervision of Eve Ettinger, will recruit writers from colleges, the theatre, the novel and short story fields, and train these men and women in the technique of motion picture writing.

With the addition of Jacobs to Columbia's staff, the studio believes it now has an academy fitted to train novices in various forms of technique, thus creating a new reserve for future productions.

Willard Parker will appear with Dennis O'Keafe in "Hail the Chief," a comedy about a night on a train. Janis Carter has one of the feminine rôles. Ray Enright will direct.

Parker, following a screen début opposite Roland Russell in the 1945 comedy, "What a Woman!" was drafted into the Army. After discharge, he played the male lead in Columbia's "The Fighting Guardsman," a period thriller, and recently completed "Renegades," the large-scale Technicolor Western.

Columbia's "Over 21" has Irene Dunne and Alexander Knox in the cast.

Lancs Exhibitor's Gift

To mark his fifth successive year of office and first year since peace returned, the Chairman of Church Council, J. Wilson, wellknown Lancashire exhibitor, and Mrs. Wilson have subscribed £55 to local charities. The Council have expressed appreciation of his generosity.

BIG WAGE INCREASE FOR LAB. WORKERS

44-Hour Week Planned

A 44-HOUR week, with double pay for Sundays and a time and a half for night work, are included in a National Arbitration Tribunal Award announced last week following the failure of members of the Association of Film Laboratory Employers and certain technicians in film printing and processing laboratories to agree on terms and conditions of employment.

A minimum training period of three years is laid down.

New Pay Scale

The schedule of minimum adult rates rises from £4 a week for a packer in the despatch department to £10 for a progress supervisor and a chief engineer. An optical printer will receive £9, a chief projectionist £6 10s., a projectionist £4 10s., a rostrum cameraman £8 5s., and a title cameraman £6 5s.

In addition to the minimum wage rates, all employees will receive a cost-of-living bonus of 23s. a week.

The award will not operate to reduce any existing wage rates that are more favourable to the employee than those provided by the award, which has effect as from the beginning of the first full pay period after February 1, 1945.

"In Our Favour"

About 1,000 workers are directly affected by the award, and another 1,000 will be indirectly, namely those workers in laboratories which are not members of the Employers' Federation but which will operate the award as laying down standard conditions and wage rates for the Industry.

George Elvin, Secretary of the A.C.T., says: "It is completely in the union's favour and grants everything claimed by it."

RCA's ADDRESS AT NEWCASTLE

RCA Photophone, Ltd.'s Newcastle office, under the care of its district manager, I. H. Phillips, has moved to 36, Clayton Street West, Newcastle-on-Tyne 1. These premises lie between the railway station and the local "film land," and have been taken in anticipation of the post-war renewal of the company's extensive activities in that territory with RCA sound equipment, Ross projection apparatus and other projection booth equipment.

Taylor Hobson's New Home

The London address of Taylor, Taylor and Hobson, Ltd., was transferred on Monday last to 150, Holborn (Grays Inn Road entrance), London, E.C.1—opposite Chancery Lane tube station.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
†A Thousand and One Nights (Columbia)—American.	93 min. (A)	Cornel Wilde, Evelyn Keyes.	Gorgeously mounted Technicolor Arabian Nights musical extravaganza. The story, a parody on "Aladdin," is bright and the cast efficient and glamorous.	Terrific title booking for all classes. Safe for youngsters.
Bewitched (M-G-M)—American.	64 min. (A)	Edmund Gwenn, Phyllis Thaxter.	Slick, supernatural melodrama. Story far-fetched, but characterisation good and treatment imaginative.	Reliable general programmer. Definitely not for children.
Crimea Conference, The (Soviet F.A.)—Russia.	47 min. (U)	——	Valuable historical documentary dealing with persecution and procedure at the 1945 Black Sea Conference. Could be curtailed with advantage.	Good interest feature for general distribution.
Devotion (Warner)—American.	105 min. (U)	Ida Lupino, Olivia de Havilland, Nancy Coleman.	Austere yet colourful and emotionally stimulating period romantic melodrama, gracefully and solidly built around the chequered domestic and love life of the immortal Bronte sisters.	Outstanding general booking. Great for the family.
"Dillinger" (Pathe)—American.	69 min. (A)	Anne Jeffreys, Lawrence Tierney, Edmund Lowe.	Tough, savage, grim and grisly gangster melodrama, based on the life of John Dillinger, America's Public Enemy No. 1. Acting good, staging realistic.	Excellent thriller for the populars. Definitely not for youngsters.
*Echo Murders, The (Anglo-American)—British.	72 min. (A)	David Farrar, Kynaston Reeves, Pamela Sterling.	Serial-like blood-and-thunder, latest of the popular Sexton Blake series. Plot complicated but climax spectacular.	Reliable hokum for the crowd and kids.
*Foreman Went to France, The (Ealing)—British.	79 min. (A)	Constance Cummings, Clifford Evans, Tommy Trinder.	Spectacular and exciting war-time melodrama, reviewed in KINE. issue of April 16, 1942.	Good British revival. Nothing to harm youngsters.
God is My Co-pilot (Warner)—American.	86 min. (U)	Dennis Morgan, Raymond Massey, Alan Hale.	Actionful aerial war melodrama, based on the crowded biography of an American national hero. Story well told.	Very good general programmer. Just right for youngsters.
Her Highness and the Bell-boy. (M-G-M)—American.	111 min. (U)	Hedy Lamarr, Robt. Walker, June Allyson.	Sentimental comedy fantasy with a modern New York setting. Tale somewhat cloying, but title intriguing.	Star-spangled "sweet and pretty" for the family and juvenile trade.
*It's in the Air (Equity British)—British.	86 min. (U)	George Formby, Polly Ward.	Spectacular aerial extravaganza	Good general booking.
Little Men (International F.R.) —American.	84 min. (U)	Kay Francis, Jack Oakie, George Bancroft.	Comedy costume piece freely adapted from Louisa May Alcott's Victorian best seller. Originally reviewed in KINE, February 27, 1941.	Good novelty reissue for the family and youngsters.
*Painted Boats (Ealing)—British.	63 min. (U)	Jenny Laird, Bill Blewitt.	Beautifully done story-documentary of life on the canals. Scenic beauty, fine character drawing and unusual interest give it real quality.	A "different" film that should delight discriminating audiences.
*Sport and Country (Renown)—British.	35 min. (U)	Alvar Lidell	Refreshing British feature quota featurette containing exhilarating glimpses of English country and sporting life.	Very good general fill-up. Good for youngsters.
Strange Illusion (Pathe)—American.	83 min. (A)	James Lydon, Sally Eilers, Warren William.	Elegantly mounted, competently acted and artistically directed psychological "thick-ear."	Very good general booking. Slightly above the heads of youngsters.
Swiss Family Robinson (International)—American.	84 min. (U)	Edna Best, Freddie Bartholomew, Thomas Mitchell.	Period family adventure comedy melodrama suggested by Johann David Wyss's perennial best seller, reviewed in KINE. issue March 28, 1940.	Good revival for industrial and family halls.
There Goes Kelly (Pathe)—American.	60 min. (A)	Jackie Moran, Wanda McKay, Sidney Miller.	Cut-to-pattern comedy crime melodrama of radioland, complete with music and song. Plot and trimmings hidebound, but young cast versatile and staging attractive.	Average support for the populars. Nothing to harm juveniles.
Tom Brown's Schooldays (International) American.	82 min. (U)	Cedric Hardwicke, Freddie Bartholomew, Jimmy Lydon.	Refreshing period comedy drama of English public school life, originally put out by RKO-Radio and reviewed in KINE. issue of August 8, 1940.	Very good reissue. Great for the family.
Yank at Oxford, A (M-G-M)—British.	103 min. (U)	Robert Taylor, Vivien Leigh, Lionel Barrymore.	Comedy drama of English University life, originally reviewed in KINE, April 7, 1938.	Popular revival, a box-office winner for all classes.
You Came Along (Paramount)—American.	104 min. (A)	Lizabeth Scott, Robert Cummings, Don DeFore.	Richly and artistically mounted comedy drama. Acting very good, direction neat, lines witty; strong feminine appeal.	Very good general booking. Nothing to harm youngsters.
Within These Walls (20th Century-Fox)—American.	72 min. (A)	Thomas Mitchell, Mary Anderson.	Heavy but holding melodrama of prison reform. Acting first-rate, situations powerful; moral values sound.	Good programmer for popular and industrial halls. Strong meat for juveniles.
*Women at War (M-G-M)—British.	34 min. (U)	Commentary by Frank Phillips.	Timely, soundly-built British featurette covering the big wartime switch-over from man to woman power on the G.W.R. Feature quota ticket big asset.	Handy general fill-up. Good for the family.
Zoya (Soviet F.A.)—Russia.	80 min. (A)	Galina Vodianitskaya, A. Kuznetsov.	Biography of Soviet girl guerilla who became national heroine. Poignant moments, interesting dialogue.	Good specialised hall booking. Not for juveniles.

* British picture. † In Colour.

REVIEWS FOR SHOWMEN

A Thousand and One Nights

Columbia. American (A). Photographed in Technicolor. Featuring Cornel Wilde, Evelyn Keyes and Phil Silvers. 8,470 *feet. Release not fixed.*

GORGEOUSLY mounted, brilliantly photographed Arabian Nights musical extravaganza in Technicolor, giving a new twist to the "Aladdin" fairy tale. Many easy laughs are scored by bringing the modern American slang to old Baghdad, but even though its bizarre plot is not original, the finished article has all the earmarks of a big box-office success. Attractive blondes and settings see to that. Terrific title booking and escapist entertainment for all classes.

Story.—Aladdin, handsome, singing vagabond, and Abdullah, his light-fingered buddy, go to Old Baghdad in search of fame and fortune. Abdullah soon gets into trouble and he and Aladdin are forced to retreat at the gallop. Finding all ways blocked, the resourceful Aladdin takes refuge in the elaborate palanquin of Princess Armina, the Sultan's beautiful daughter. It is a case of love at first sight, but the wide gulf in their social stations holds up their marriage. At this juncture, the Sorcerer, a sly old fellow with a crystal like a modern television set, contacts Aladdin and Abdullah and gets them a battered lamp. When Aladdin rubs the lamp a genie, a gorgeous blonde, appears. Meanwhile, the Sultan's twin brother usurps the throne. The genie—"Babe"—falls in love with Aladdin, and, rather than let him marry Armina, causes the lamp to be thrown away. However, she eventually relents, the lamp is found, the usurper gets his just deserts, Aladdin gets Armina and Babe uses the lamp to wish Aladdin a twin brother, whom she takes for second best. Abdullah ends up as an early Frank Sinatra.

Acting.—Cornel Wilde is handsome and athletic, if not vocally impressive, as Aladdin, Evelyn Keyes displays great physical form and a ready wit as the blithe genie, Adele Jergens is also good to look at as the blonde Armina, and Phil Silvers gags effectively as Abdullah. Dennis Hoey, too, does well as the usurper.

Production.—The opening is a trifle leisurely, but things soon hum against a rich and glittering Arabian Nights kaleidoscope. The idea of making the genie an attractive blonde is excellent. It gives a neat "Blithe Spirit" touch—she can only be seen by Aladdin, the holder of the lamp—to otherwise conventional burlesque and pantomime. As for the finale, which, by the way, vividly illustrates Aladdin's spectacular sword duel with the usurper and Abdullah's swift conversion from pickpocket to swooner-crooner, it is showmanship at its peak. The lavish finished article is, it will be observed, broad enough to please the crowd and sharp enough to satisfy the more sophisticated. Add a great title and what more could the public ask?

Points of Appeal.—Ever green yet novel tale, light and ingenious treatment, good teamwork, pleasing tunes, bright lines, attractive blondes, Technicolor, superb staging, box-office title.

The Echo Murders

Anglo-American. British (A). Directed by John Harlow. Featuring David Farrar, Kynaston Reeves and Pamela Sterling. 6,500 *feet. Release not fixed.*

SERIAL-LIKE blood and thunder, latest of the robust Sexton Blake series, showing how the famous detective solves a series of baffling and brutal murders and drives a gang of Nazi agents from their secret Cornish hideout. There are so many strings and characters to the plot that it is impossible to keep track of them all, but the hearty, though hardly plausible, surface action should keep the industrial ninepennies on their toes. Its spectacular rough house finale is certain to raise a cheer. Reliable hokum for the crowd.

Story.—James Duncan, a man with a murky past, is the owner of a mine in Cornwall. Rainsford, Duncan's unscrupulous secretary, is after the mine and so are a number of other people, including Beales, eccentric local "health through joy" expert. Rainsford is also after Stella, Duncan's adopted daughter. Duncan is murdered, but he leaves a message for Sexton Blake. The famous detective, after a few more killings, discovers a reason for the murders in a secret Nazi stronghold near the Duncan mine. He and the Home Guard then get cracking and before long finish the Nazis and their associates.

Acting.—David Farrar gives a sound and lusty portrayal as Sexton Blake, and Kynaston Reeves is disarming as Beales, but it is strange how some of the supporting players survived their screen test.

Production.—The plot contains practically everything in the calendar of crime and espionage, but complications pile up with such rapidity that it is difficult to keep pace with them. But its sustained punch, spectacular climax and, above all, its series values should see it safely through. We note the "A" certificate; why should children not see that which they are permitted to purchase and read?

Points of Appeal.—Lusty action, fruity murders, rousing scraps, spectacular climax and the name of Sexton Blake.

You Came Along

Paramount. American (A). Directed by John Farrow. Featuring Robert Cummings, Lizabeth Scott and Don DeFore. 9,388 *feet. Release not fixed.*

RICHLY and artistically mounted sentimental comedy drama, distantly related to war, on the "eat, drink and be merry" theme. The gay tale jumps impetuously from the inconsequential to the serious and its opening banter is slightly repetitious, but, although somewhat loose in construction, it produces warm and witty screen fare. Its cast, a happy combination of youth and experience, never lets it down. Very good general booking.

Story.—Three irresponsible American flyers return home after distinguishing themselves on the European front. They are ordered to make a coast-to-coast War Bond Tour, and a Treasury Press agent accompanies them. The agent turns out to be a girl, but her appearance is not exactly exciting. The boys jeopardise their programme by skirt-chasing, but Ivy little knows that Bob, the most incorrigible, is suffering from war injuries and hasn't long to live. By the time she does find out she has acquired glamour and she and Bob are in love. She marries Bob in spite of everything and when the inevitable happens the other two are at hand to give her courage.

Acting.—Lizabeth Scott makes her screen début as the agent, and, all things considered, contributes a worthy first performance. Robert Cummings scores readily as the sentenced Bob, and Don DeFore and Charles Drake effectively complete the three modern musketeers. Minor rôles are competently filled.

Production.—The girl-chasing first half, subtly employed as a façade to the true characters of the war-scarred heroes, unfolds against scintillating night club backgrounds, but, with all its luxury and crisp gagging, it is on the long side. The tender concluding episodes, culminating with moving scenes in a shrine dedicated to America's greatest aviators, are much more to feminine taste. Nevertheless, the two phases, firmly cemented by good team work, artistic direction and smart dialogue, and delicately underlined with a charming theme song. The result is box office in more ways than one.

Points of Appeal.—Tender, sparkling and human story, smart lines, strong feminine angle, very good characterisation, resourceful direction, catchy title and stars.

Within These Walls

20th Century-Fox. American (A). Directed by H. Bruce Humberstone. Featuring Thomas Mitchell, Mary Anderson and Edward Ryan. 6,426 *feet. Release not fixed.*

JUVENILE delinquency and prison reform are the dual interests of this somewhat heavy melodrama in which a tough prison warden is called upon to administer his strict code of discipline on his own son. It makes its point by strong-arm methods, culminating in a grim prison fight and the death of the son. A novelettish splash of romance is the only touch of light relief in an excellently acted effort. Good "programmer" for industrial and most popular halls.

Story.—Judge Howland, noted for his severity, is appointed warden to a penitentiary where the prisoners make the rules. He has an understanding daughter Anne, but his son Tommie is wayward. Tommie is heavily in debt owing to a car accident and his father sends him away to college. When seen again, it is at the prison to serve time for theft and he becomes a most truculent prisoner. Martin Deutsch, a hardened criminal, plans to make a break by using Tommie and Steve, a model prisoner, in love with Anne. At the appointed time for the break Tommie proves his manhood and in the subsequent fracas is killed by Deutsch. His father takes swift revenge on Deutsch, but the experience teaches him tolerance.

Acting.—Thomas Mitchell gives a strong portrayal as the unbending judge. Mary Anderson is a sympathetic Anne, and Edward Ryan excels as the lad who learns his lesson too late. Good all-round characterisation goes far towards the film's success.

Production.—The story is of a highly fictional character, but it nevertheless leads to popular, if somewhat grim, action fare. Vivid realism in its "big house" sequences is its keynote. Powerful suspense is accompanied by strong human appeal in the painful relationship between father and son.

Points of Appeal.—Thrilling prison scenes, big action highlights, terrific climax, strong human appeal and first-rate cast.

Women at War

M-G-M. British (U). Directed by John Oliver. Commentary by Frank Phillips. 3,040 *feet. Release not fixed.*

TIMELY, conscientiously built British featurette covering the big war-time switch over from man to woman power on the Great Western Railway. The "girls" apparently do everything but drive trains and their many and varied occupations are fully tabulated. It is, perhaps, a little on the long side, but at least its overtime, made agreeable by Frank Phillips' easy commentary, earns its a full feature quota ticket. Handy general fill-up.

Production.—The film, apparently sponsored by the Great Western Railway, is a tribute to the women who left their homes to do men's work on the railway. They are seen as porters, cleaners, "signalmen," station broadcasters, telephonists, nurses, van drivers, and so on. Smooth commentary stresses their infectious high spirits and courage—the inevitable air-raid sequences are handled with discretion—and at the same time makes it an agreeable

Continued on page 29

An inn-keeper's daughter loved by a king!
A man's man... in a man's world!
Once a noble..now an outlaw.
A blonde beauty... who loved a rogue!
He was the king.. he was the law!
An English dandy... with a lust for life!

COLUMBIA PICTURES

Presents

Out of Alexandre 'Dumas' immortal story

on to the screen in all its glory!..

LONDON TRADE SHOW

New Gallery, Regent St., W.1,
FRIDAY SEPTEMBER 7,
10.45 a.m.

Alexandre Dum

The PIGH
GUARDS

WILLARD PARKER · ANITA LOUISE · JAN

JOHN LODER · EDGAR BUCHANAN · GEOR

Screen Play by Franz Spencer & Edward Dein · Produced by MICHEL KRAIKE · Directed b

COLUMBIA PICTURES

Alexandre Dumas'
FIGHTING
MAN
ARKER · ANITA LOUISE · JANIS CARTER
· EDGAR BUCHANAN · GEORGE MACREADY
er & Edward Dein · Produced by MICHEL KRAIKE · Directed by HENRY LEVIN.

Most Romantic figure in a world of romance!

most Daring rogue in an age of daring!

LONDON TRADE SHOW

New Gallery, Regent St., W.1,
FRIDAY, SEPTEMBER 7,
10.45 a.m.

REVIEWS—continued from page 24

pocket documentary. A well-deserved on the back for women in overalls and a l advertisement for the G.W.R., it is more n adequately equipped to fill feature quota quirements.

Points of Appeal.—Interesting and amusing bject, adequate treatment, friendly comntary and, above all, feature quota qualifi-ons.

Sport and Country

nown. British (U). Directed by Harry Gordon. Commentary by Alvar Lidell. 3,163 *feet. Release not fixed.*

REFRESHING British feature quota featurette containing charming and exhilarating glimpses of English country and sporting life.

It begins by parading interesting and valuable breeds of dogs, cattle and other domestic and sporting animals, fills in the middle with agreeable scenes of county horse-shows and gymkhanas, and, following a visit to fashionable racing establishments, appropriately ends with Ocean Swell winning the 1944 Derby. The commentary, furnished by Alvar Lidell, is good and the photography adequate. Very good general fill-up.

Production.—The picture is no great work of art, but it, nevertheless, brings many of the healthy interests and pleasures of the countryside and farm and the thrills of the hunting field and racecourse to the screen in circumstances that enable the jaded town-dweller to breathe and feel for a few fugitive moments good clean English air. The well-varied shots alternate crisply, the commentary is both amusing and instructive, and the Derby climax, cunningly borrowed from newsreels, skilfully engineered. With a full-feature quota ticket thrown in, it is a twice-blessed fill-up for all types of halls and one that can be confidently recommended.

Points of Appeal.—Subject, treatment, footage and quota ticket.

Devotion

Warner. American (U). Directed by Curtis Bernhardt. Featuring Ida Lupino, Olivia de Havilland and Nancy Coleman. 9,569 *feet. Release not fixed.*

AUSTERE yet colourful and emotionally stimulating period romantic melodrama, gracefully and solidly built around the chequered domestic and love life of the immortal Brontë Sisters, who confounded the literary world by writing so deeply of love and passion without apparently experiencing much of either. Beautifully and sensitively acted—Ida Lupino, Olivia de Havilland and Nancy Coleman each have their moments, as Emily, Charlotte and Anne—and sympathetically directed, its superb sense of the theatre and artistic presentation more than outweigh any deviation from fact or error in chronology or atmosphere. A woman's picture through and through, its universal success can confidently be predicted. Big star and title values redouble the certainty. Outstanding general booking.

Story.—Charlotte, Emily and Anne Brontë, three sensitive, intelligent and highly strung young women, live with their father, the Reverend Mr. Brontë, their unbalanced brother, Bramwell, and their fussy Aunt Elizabeth, at a lonely wind-swept vicarage in Yorkshire. They have little money, and because they beg and borrow paper to write poems, essays and novels they are considered eccentric by their neighbours.

Bramwell is given to drink, but refuses to believe that he is neither a great poet nor painter. His sisters continue to have confidence in him, and Anne and Charlotte make big sacrifices to finance him. The Reverend Arthur Nicholls, a newcomer, is loved by Emily, but he hasn't the heart to tell her that he cannot reciprocate. He loves Charlotte. Charlotte believes herself to be in love with Monsieur Heger, head of a young ladies' seminary in Brussels, but her love, too, is unrequited. Actually Arthur Nicholls is the real object of her affections.

Eventually Bramwell is taken ill, but before he dies he reads Charlotte's "Jane Eyre" and Emily's "Wuthering Heights"; and the two novels give him good reason for believing that both his sisters are in love with the same man. Following this, "Jane Eyre" is published and becomes a literary sensation, and Charlotte enjoys the patronage of the great Thackeray. "Wuthering Heights" follows, and is soon recognised as the greater book. Emily dies in her hour of triumph and Charlotte is solaced by Arthur Nicholls.

Acting.—Ida Lupino is Emily, Olivia de Havilland is Charlotte, and Nancy Coleman is Anne, and each gives a sensitive, moving and finely finished performance. Paul Henreid lives down his accent as Arthur Nicholls, and Arthur Kennedy is both subtle and demonstrative as the wild and unbalanced Bramwell, while Sydney Greenstreet contributes a "monumental cameo" as Thackeray.

Production.—In the past everything to do with the Brontës' "Wuthering Heights," "Jane Eyre," etc., has been box-office. On this occasion the Brontës do not appear in the title, but the film so compellingly depicts the trials, heartaches and genius of the immortal sisters that it supplies its own advertisement. Its powerful and impeccable heritage, strongly reinforced by fine acting and sensitive direction—it moves with a firm and stately tread from a frivolous opening to a poignant and arresting climax—puts it in the top class of period melodrama. To be a woman's, a popular and a connoisseur's picture in one is no mean achievement. Big title and star values further increase its exceptional artistic and box-office equipment.

Points of Appeal.—Human, partly actual and emotionally arresting story, fine acting, sensitive and showmanlike direction, gentle satire, terrific feminine angle, good title and box-office stars.

Bewitched

M-G-M. American (A). Directed by Arch Oboler. Featuring Edmund Gwenn, Phyllis Thaxter and Henry H. Daniels, Jun. 5,856 *feet. Release not fixed.*

SLICK, suspenseful essay in the supernatural, suggested by a popular American radio programme. It describes how a famous psychiatrist prompts a pretty Jekyll and Hyde to conquer her evil self. Skilful direction, competent acting and clever photography give its hectic happenings a thought-provoking veneer. It definitely has feminine appeal. Reliable and unusual general "programmer."

Story.—Joan, a pretty small-town girl, and Bob Arnold, a clean-living youngster, are in love, but Joan is troubled by a mysterious voice which urges her to do unpleasant things. She runs away to New York to escape from her other self, but her second personality prompts her to become friendly with Eric Russell, a struggling attorney. Late, it compels her to kill Bob. She is sent for trial and Eric defends her, but by this time she is so wearied by her unequal battle with herself that she pleads guilty and is sentenced to death. Eric promptly approaches Doctor Bergson, famous psychiatrist, who then puts Joan into a trance and saves her from the chair by helping her to demolish her evil self. Mentally rehabilitated, she then presumably looks forward to happiness with Eric.

Acting.—Phyllis Thaxter wins sympathy as Joan, Edmund Gwenn is a dignified Dr. Bergson, and Henry Daniels, Jun., and Francis Pierlot register as Bob and Eric.

Production.—The picture contains much hocus pocus, but behind it there is considerable food for thought. Its ability to excite imagination and emotion as well as promote plausible thrills strongly commends it to the feminine fan. The trial scene is good and photographically it is much above the average. The dialogue is good, too.

Points of Appeal.—Holding and unusual story, good characterisation, compact and imaginative treatment, subtle feminine angle, convenient footage and attractive title.

SAVE
YOUR
WASTE
PAPER

Painted Boats

Ealing. British (U). Directed by Charles Crichton. Featuring Jenny Laird, Bill Blewitt. 5,676 *feet. Release not fixed.*

FIRST-CLASS story-documentary dealing with life on the canals. The "cut" is the principal character in this beautifully told little film that has for its backgrounds all the quiet beauty of England's countryside, and some impressive industrial scenes.

Technically excellent, it moves with a leisurely tempo, well suited to the subject. It makes its points surely and without over-emphasis. The quiet story is told in naturalistic acting, and an unobtrusive commentary done by Louis McNeice gives it additional meaning.

Where "different" films are appreciated this little picture should get an enthusiastic welcome. Its handy footage is an additional recommendation.

Story.—Against a background of the changing fortunes of the canals is told the romance of Mary Smith, the girl who is born to barge life and loves it deeply, and Ted Stoner, who is tied to the water by similar bonds, but would like to do "something better." In spite of his ambitions he decides to remain on the water and marry Mary. Meanwhile, Mary's father, devoted to horse barges, dies while his craft is being fitted with an engine. His women folk carry on with the motorised barge, but when they reach the rendezvous for the wedding, find that Ted has been called up. Feeling in her heart that Ted will return to her and the water, Mary takes the barge to London River, happy in her new responsibility as skipper and content to wait.

Production.—Story and documentary phases are smoothly and imperceptibly interwoven. The dramatic effects are sure and never laboured. The re-birth of the canals for war industry is related with the same economical, selective skill. The scenic appeal of the picture is magnificent and often deeply moving. This is a film for the discriminating, but where unusual films are appreciated showmen have a winner in this one. An excellent supporting feature for the more discerning audience.

Acting.—Jenny Laird has a simple beauty and a quiet charm of manner that, allied to sound acting ability and beautiful camera work, makes her performance as Mary a real piece of character sketching. A fine study of the old-style bargee comes from Bill Blewitt, as her father. The supporting players, all canal types, are excellent in their realistic portraits.

Points of Appeal.—Inherent interest of the subject, scenic beauty, excellent narration, handy footage.

Continued on page 30

REVIEWS—continued from page 29

God is My Co-pilot

Warner. American (U). Directed by Robert Florey. Featuring Dennis Morgan, Raymond Massey and Alan Hale. 7,916 feet. Release not fixed.

ACTIONFUL aerial war melodrama, based on the crowded biography of Robert L. Scott, an American national hero, who, following the bombing of Pearl Harbour, teamed up with the famous Flying Tigers and made history in a one-sided battle against the Japs in China.

Its many spectacular thrills are appropriately interspersed with healthy religious teaching and tender domesticity, the whole, stoutly reinforced by forthright characterisation and realistic technical presentation, making healthy and exciting adventure entertainment. Very good general "programmer," one with a particular appeal to schoolboys.

Story.—Robert L. Scott, an American born in 1908, determines to become an Army pilot. He eventually has his wish and develops into a brilliant all-round flyer, but when Pearl Harbour is bombed he is a married man of 34 and considered too old for active service. He vigorously fights against red tape and eventually finds himself in China with General Chennault's famous Flying Tigers. He gains all the experience he can and, following the merging of the Flying Tigers and the regular American Air Corps, is made leader of an ace fighter squadron. His best friend is Big Mike, a breezy Irish priest, and in the course of their conversation Big Mike gently warns Scott that no airman can survive for long unless he has God for a co-pilot. Subsequent events, during which Scott is reported missing, but turns up safe and sound and finally vanquishes a Japanese rival fighter pilot, convince him of Big Mike's wisdom.

Acting.—Dennis Morgan acts with force, naturalness and sincerity as Robert L. Scott, Raymond Massey is a tower of strength as the fighting General Chennault, Alan Hale is a jolly Big Mike, and Andrea King is refreshingly feminine as Scott's wife.

Production.—The factual yarn which, by the way, effectively employs flashbacks and commentary to compress its vital and colourful preliminaries, is undiluted hero worship, but for all that it makes exciting adventure fare. And the reason it gets away with its flag-wagging is because its rousing aerial scraps are magnificently put over and photographed, its spirits are high and its religious and domestic sentiment is interjected with restraint. Sure and, for the most part, unobtrusive showmanship does the trick. A good general booking, even if it is more likely to appeal to men and schoolboys than the womenfolk.

Points of Appeal.—Clean and authentic action, good characterisation, wholesome sentiment, cast and strong juvenile angle.

Strange Illusion

Pathe. American (A). Directed by Edgar Ulmer. Featuring Sally Eilers, James Lydon and Warren William. 7,662 feet. Release not fixed.

ELEGANTLY mounted, competently acted and artistically directed psychological "thick-ear" showing how a sensitive boy, guided by some strange telepathy by his dead father, protects his mother and sister from a handsome but homicidal and sexually unbalanced stranger.

The skilfully written plot combines food for thought with tense penultimate action and, at the same time, builds up considerable feminine appeal. A good woman's film, as well as an intelligent thriller, it should secure warm and wide approbation. Very good general booking.

Story.—Virginia, relatively young wife of Albert Cartwright, judge and brilliant criminologist, mysteriously killed in a train crash, becomes infatuated with Brett Curtis, a handsome and persuasive stranger. Dorothy, Virginia's equally susceptible daughter, strongly approves of her mother's second choice. Paul, Virginia's sensitive son, however, has a dream in which his dead father warns him that his mother and sister are in danger. Paul conveys his fears to Martin Benson, a doctor friend, and together they start delving into Brett's obscure past. Before long, it is revealed that Brett is really Claude Barrington, a notorious criminal, and that he was responsible for the death of Paul's father. It also transpires that he is a partner in crime with Professor Mulback, an unscrupulous psychologist. Both men have ulterior designs on the Cartwright family and gang up on Paul. Nevertheless, Paul triumphs in the final battle of wits. He saves his mother from a disastrous marriage and his sister from something equally distasteful.

Acting.—Jimmy Lydon gives his best performance as Paul; he makes the strange and compelling telepathy between father and son ring true. Warren William meets all demands as the smooth yet sinister Brett, and Sally Eilers is adequate as Virginia. Regis Toomey, Mary McLeod and Charles Arnt are the best of a carefully chosen supporting cast.

Production.—There is much more in the picture than that which meets the eye, and it is the neat way it plays on the audience's imagination without neglecting spectacular physical thrills that places it well above the average crime melodrama. The camera and musical score are employed with considerable artistry and skill, while the climax, true to tradition, is a veritable corker. Lastly, there is its subtle address to the feminine fans.

Points of Appeal.—Intriguing, holding and plausible story, good characterisation, well-timed thrills and strong feminine interest.

The Crimea Conference

Soviet F.A. Russian (U). 4,300 feet. Release date not fixed.

ALTHOUGH somewhat pedestrian in construction, this documentary dealing with the 1945 Conference of the three Great Powers on the Black Sea Coast is of great historical importance.

Its rather unusual opening shows the assembly of the Russian delegates and Stalin ready to meet those of America and Great Britain; the Palaces to be occupied by the delegation and the beauty of the Crimea, Russia's finest holiday resort.

Then comes the arrival of Eden, Stettinius, Churchill and Roosevelt, their advisers and military and naval experts.

Scenes are shown at the Conference table and at the council of the respective foreign secretaries.

The picture ends with a farewell speech by Churchill and of his and Roosevelt's ceremonial departure.

The most poignant shots are those which picture Roosevelt. He looks a very sick man and one can see the approach of the tragedy which affected the whole world.

It is interesting as it stands, but for the general public it should be considerably tightened up and rather drastically cut.

The commentary by Joseph Macleod is very good.

There Goes Kelly

Pathé. American (A). Directed by Phil Karlstein. Featuring Jackie Moran, Wanda McKay and Sidney Miller. 5,501 feet. Release not fixed.

CUT-TO-PATTERN comedy crime melodrama of radio land, complete with music and song, showing how a couple of stage-struck bell-hops solve a particularly complicated double killing.

The cast, mainly composed of young players, is fresher than the lines and the basic "who dunnit" plot, but the attractively mounted, if hardboiled, medley, nevertheless, acce[pts] for a reasonable quota of laughs and thr[ills]. Neat direction does the trick. Average supp[ort] for the "populars."

Story.—Jimmy and Sammy are pageboy[s] at the Amalgamated Broadcasting Compa[ny]. Jimmy has stage ambitions and discovers b[y a] trick that Ann, the pretty receptionist, has [an] attractive voice. Shortly afterwards, Rita, [an] unpleasant star vocalist, is murdered durin[g a] rehearsal. Tex, a Western troubadour, is [an] obvious suspect, but before Marty, a pol[ice] Lieutenant, and Delaney, his dumb assistan[t], can get the goods on the singing cowboy, t[he] cowboy is bumped off. Meanwhile, Jimmy, with Sammy as his involuntary stooge, spend[s] his spare time in rehearsing a comedy ac[t] and playing detective. In the end his sky larking leads to the spectacular apprehension of the real killer, the least suspected of many suspects.

Acting.—Jackie Moran is a likeable Jimmy, Sidney Miller is an adequate foil as Sammy and Wanda McKay is an attractive, though hardly vocally gifted, Ann. Ralph Sandford and Dewey Robinson are responsible for conventional comedy relief as Marty and the dumb Delaney.

Production.—The tale is not particularly ingenious and some of the adult supporting players are below standard, but youth is given its fling, the staging is elegant, the numbers tuneful and the climax carries a kick. Taken at face value, it's sound "double Bill" for the "populars." Incidentally, handy footage is not the least of its modest attributes.

Points of Appeal.—Popularity of "who dunnit," competent and engaging young cast, light relief, good title and accommodating footage.

Zoya

Soviet Film Agency. Russian (A). Directed by Lev Arnshtam. Featuring Gaina Vodianitskaya and A. Kuznetsov. 7,500 feet. Release not fixed.

A STORY of a Soviet national heroine who was tortured to death by the Germans for refusing to give away the partisans. The picture shows the childhood and adolescent impressions which gave her the strength to stand up to her ordeal.

Naturally, there is a strong leaning towards propaganda, but as a whole the film is interesting and has sequences of extreme pathos and gentle humanity.

It is partly sub-titled and partly narrated effectively by Dorma Keath.

Story.—Zoya is born in Moscow in January, 1924, the day of Lenin's death. From then we watch her grow up with her country. The effect of such events as the Reichstag fire, the German burning of Jewish books, the Spanish Civil War and her schooldays on her character and outlook is shown. She becomes a member of the Young Communist League and falls in love with a fellow member. When Germany invades Russia he joins the Tank Corps and she becomes a guerilla behind the enemy's lines. She is captured and refuses to talk. Tortured unmercifully, she still refuses and is finally hanged.

Acting.—A most moving and sincere performance is given by Galina Vodianitskaya as Zoya. It is her first screen appearance and she is brilliant. Incidentally, what a magnificent Joan of Arc she would make. A. Kuznetsov is natural as her lover and Katia Skvortsova very attractive as Zoya as a child. The cast is uniformly excellent.

Production. — Starting with Zoya being tortured—brutally realistic sequences these—the film flashes back to her childhood to end with further tortures and her final execution.

Most interesting are the scenes depicting Russian youth at school and at play. The propaganda note is apt to appear obtrusive at times. Domestic scenes and the adolescent romance are charmingly handled and artistically shot.

Points of Appeal.—Moving story of a Soviet war heroine. Realistic production and excellent acting.

REVIEWS—continued from page 30

Her Highness and the Bellboy

M-G-M. American (U). Directed by Richard Thorpe. Featuring Hedy Lamarr, Robert Walker and June Allyson. 9,948 *feet. Release November* 12, 1945.

ELEGANTLY mounted whimsy, with an up-to-date New York setting, covering the repercussions resulting from a young bell-hop's temporary infatuation for a beautiful foreign princess. The length of the modern fairy story is considerable, but its entertainment content, to say nothing of its intellectual appeal, is not entirely commensurate with its prodigious footage.

The fact that it is a little too cloying for masculine tastes should not, however, deprive it of feminine approbation. Star spangled "sweet and pretty" for the family and juvenile trade.

Story.—Veronica, a beautiful and sympathetic Ruritanian princess, comes to New York in search of her first love, Paul MacMillan, a successful columnist. She stays at a luxury hotel, and Jimmy Dodson, a simple bell-hop, becomes her personal attendant. Jimmy and his goofy pal, Albert, befriend Lesley Odell, a wistful cripple who makes toys, but Jimmy soon begins to neglect his helpless charge now that the glamorous Veronica is on the scene. Meanwhile, Veronica contacts Paul, but he remains distant because of her high station. By this time Jimmy firmly believes that Veronica returns his affections, but immediately her uncle dies and she becomes a queen. Jimmy realises that it is Lesley and not her whom he really loves. He then tells Veronica that he cannot accompany her to her own country and she, deeply impressed by his sacrifice of position for love, swiftly follows his example and renounces her throne to marry Paul. Needless to say, Lesley rapidly recovers and all, presumably, live happily ever after.

Acting.—Hedy Lamarr does not display a great deal of animation, but her beauty and exciting wardrobe enable her adequately to fill the rôle of Veronica. Robert Walker makes a likeable Jimmy, June Allyson is a wistful and appealing Lesley, and "Rags" Ragland works hard at the comedy relief as Albert. The rest are of little consequence.

Production.—Producer Joe Pasternak, architect of many of Deanna Durbin's biggest successes, and director Richard Thorpe have incorporated almost every kinema and storybook cliche in the fanciful tale. They have also embellished it with a lavish dream sequence, complete with ballet,, but all this syrup becomes a trifle cloying after a time. The contrast between high and low life is not sufficiently sharp. Happily for its box-office prospects the feminine fan will be attracted by the molasses, its big title and star values, particularly in family situations.

Points of Appeal.—Popular sentiment, lavish staging, obvious family and feminine angle, intriguing title and box-office stars.

Dillinger

Pathe. American (A). Directed by Max Nosseck. Featuring Anne Jeffreys, Lawrence Tierney and Edmund Lowe. 6,290 *feet. Release not fixed.*

TOUGH and grisly gangster melodrama, depicting the exploits of John Dillinger, America's Public Enemy No. 1. It does not pull its punches or exhibit a single human trait, but by crowning its gory recital of bank-raids, hold-ups and killings with spectacular scenes of him who lived by the gun perishing by the gun, it at least proffers indisputable evidence that crime does not pay.

Its stern moral, boldly underlined by vigorous acting and direction, fully justifies its exhibition, while its many breathtaking thrills and showmanlike title invest it with infallible box-office equipment. Excellent thriller for the populars, those with stout hearts and stouter stomachs.

Continued at foot of column 2

REISSUES REVIEWED

Swiss Family Robinson

International. American (U). Directed by Edward Ludwig. Featuring Edna Best, Freddie Bartholomew and Thomas Mitchell. 7,600 *feet. Release not fixed.*

PICTURESQUE and colourful period adventure comedy melodrama, firmly based on Johann David Wyss's perennial best seller. Originally released by RKO-Radio and first reviewed in KINE. issue of March 28, 1940, it carries its modest years with dignity and showmanship. Its thrills have pristine vigour and its moral values remain high. A box-office title and the "U" certificate complete a sturdy and attractive family and popular hall revival.

Points of Appeal.—Subject, treatment, title, spectacular thrills and big schoolboy angle.

A Yank at Oxford

M-G-M. British (U). Directed by Jack Conway. Featuring Robert Taylor, Vivien Leigh and Lionel Barrymore. 9,270 *feet. Release not fixed.*

ACCLAIMED in 1938 as a substantial contribution to Anglo-American goodwill, this comedy drama of English university life appears at an opportune time when it should once again prove a box-office winner for all classes. It is the story of Robert Taylor, a young American, who comes to Oxford full of importance and falls a victim to the natural and traditional charms of the world-famous town. Told with a fine spirit and good humour, it is strong with human and feminine interest. Excellent support for the star is given by Vivien Leigh, Maureen O'Sullivan and Lionel Barrymore.

Points of Appeal.—Popular title, attractive cast, "hands across the sea" angle, human story, with big athletic thrills and feminine appeal.

Little Men

International. American (U). Directed by Norman Z. McLeod. Featuring Kay Francis, Jack Oakie and George Bancroft. 7,593 *feet. Release not fixed.*

A SOMEWHAT sketchy and rather drawn out comedy costume piece, freely adapted from Louisa May Alcott's Victorian best-seller. There is some good character acting by George Bancroft, Jack Oakie and Kay Francis, while the human story is well sprinkled with some good clean comedy. We repeat ourselves in saying that it will be a good novelty booking, particularly for the family and youngsters.

Points of Appeal.—Sentimental and refreshing story, good character drawing, star and title values.

The Foreman Went to France

Ealing. British (A). Directed by Charles Frend. Featuring Constance Cummings, Clifford Evans and Tommy Trinder. 7,200 *feet. Release not fixed.*

"SPECTACULAR and exciting war-time melodrama superbly illustrating the epic mission of Melbourne Johns, a British foreman who visited France in June, 1940, and, at great personal risk, prevented valuable machinery from falling into Nazi hands. Excellent general booking and British at that!" This is what we said when we first reviewed the picture, then a United Artists release, in the KINE. of April 16, 1942. We hasten to endorse our verdict. The film, like all good fiction, retains its punch, thrills and message.

Points of Appeal.—Exciting yarn, good characterisation, big thrills and quota ticket.

Tom Brown's Schooldays

International. American (U). Directed by Robert Stevenson. Featuring Cedric Hardwicke, Freddie Bartholomew and Jimmy Lydon. 7,341 *feet. Release not fixed.*

PERIOD comedy drama of English Public School life adapted with integrity and showmanship from Thomas Hughes' immortal story. Its entertainment is clean, human and forthright, its moral tone high, its characterisation faultless, and its title good. It also carries the coveted "U" certificate. These attractive and, in many instances, imperishable qualities, make it as good a general booking as it was when originally put out by RKO-Radio and reviewed in the KINE. issue of August 8, 1940.

Points of Appeal.—Clean sentiment, high spirits, picturesque atmosphere and detail, family angle and box-office title.

It's in the Air

Equity-British. British (U). Directed by Anthony Kimmins. Featuring George Formby, Polly Ward and Garry Marsh. 7,822 *feet. Release not fixed.*

ORIGINALLY reviewed in the KINE., September 15, 1938, as a spectacular aerial extravaganza, this will again appeal to Formby fans, but is likely to suffer some adverse criticism on its dated picturisation of the R.A.F. in those days. A crazy story packed with slapstick gags, tells of a goofy youth's antics while masquerading as a despatch rider in the R.A.F. The entertainment is fast-moving, ingenious and full of laughs. Added to this are songs presented in the inimitable Formby style.

Points of Appeal.—Popularity of the star, smart dialogue and aerial thrills.

Story—John Dillinger, a restless small-town youth, runs out of money while in a speakeasy. He turns to crime to settle his account, but is caught and sent up for six months. While in jail he meets Specs, Murph, Kirk and Doc, old-timers. On his release he smuggles guns to his pals and they shoot their way out. Dillinger, now a fully-fledged gangster, becomes leader of the ruthless mob, but, following a few initial successes, suffers the indignity of a second arrest while in the dental chair. He soon escapes, kills Specs, who squealed, and again embarks on a breathless series of bank robberies. In the course of his brutal and inhuman activities he picks up a girl, Helen, and she becomes his moll, but before long he has a rival for her affections. In the end Helen tires of being tied to a hunted man and gives Dillinger away to the police. He is shot down on Christmas Eve while leaving a kinema.

Acting.—Lawrence Tierney gives a skilfully etched performance as John Dillinger, the small-town boy who "rises" from petty chiseller to America's Public Enemy No. 1. Anne Jeffreys is not unattractive as the treacherous Helen, and Edmund Lowe, Eduardo Ciannelli, Marc Lawrence and Elisha Cook, jun., respectively draw subtle and robust character, as Specs, Murph, Doc and Kirk.

Production.—The factual story is, admittedly, one of unbridled brutality—Dillinger's gun had no regard for age or sex—but, although the central character richly deserved his gory and ignominious end, the man-hunt could not have been more exciting and hair-raising if there had been sympathy for the hunted. Its secret is good timing and a stern and gripping climax. The festive backgrounds—the villain meets his doom on Christmas Eve—subtly heighten the grim finale. Provided it is skilfully exploited, it is a certain clean-up for industrial and provincial halls. After all, "Scarface," a similar picture, was a big winner on its initial release and an even bigger money-spinner on its reissue. Pathe, has definitely got something with this Monogram offering.

Points of Appeal.—True and gripping story, very good characterisation, realistic detail, big thrills and box-office title.

From Columbia

Irene Dunne, Alexander Knox and Charles Coburn head the cast of OVER 21 (Columbia), which will be Trade shown on September 13

Star Tells Rank that He Will Not Appear in Any More British Films Following B.F.P.A. Correspondence

ARTICLE WAS "NOT ATTACK ON TRADE"

JAMES MASON, whose recent criticism of British film production which led to a storm of protest from the A.C.T. and the Producers' Association now makes an appeal in a letter to Arthur Rank, President of the Association.

In an explanation to the Press James Mason contributes the letter from E. W. Wingrove, Secretary British Film Producers' Associa- in which he states:

"The association's attention has been drawn to the article entitled 'Glamour,' written by you in *Summer Pie*, which has given considerable offence to the members of this association and, I understand, to other sections of the British film Industry.

"While the association feels that such articles are best ignored it is felt that in your interests, you should be made aware of the deep feeling which has been aroused.

"This association desires to make it clear that definite action will be taken in conjunction with other sections of the Industry if there is any repetition of articles or statements derogatory to British film production whether made here or abroad."

To Arthur Rank, President of the Association Mr. Mason writes:

"I have just written to my manager, Al Parker, instructing him to discontinue negotiations for future engagements in British pictures on my behalf. I have also written to David Henley expressing my regrets that I shall be unable to accept contracts for two pictures which producers of your organisation have asked me to appear in."

Reason for Decision

Mason goes on to state that he has made this decision as a result of recent action taken by the Producers and the A.C.T. He continues:

"I received outspoken letters from these bodies as a result of an article which I wrote recently for *Summer Pie*, letters which betrayed, incidentally, an inability on the part of the writers to appreciate my very simple thesis.

"I feel that a timely warning should be given to both these associations lest they abuse their powers.

"In case you have not had the leisure to read *Summer Pie*, I should point out that the offending article, represented by the complainants as an attack on the British film Industry, was in fact an entirely trivial piece which set out to re-state the platitude to the effect that an occupation which seems glamorous to the outsider is far from glamorous to one who is familiar with its tiresome daily routine.

"The tiresome details of film making which I quoted were commonplace which every member of our Industry must have experienced.

A Paramount Hit

Jennifer Jones and Joseph Cotten have the leading roles in LOVE LETTERS (Paramount). The film was produced by Hal Wallis

BOB WOLFF CALLS RKO-RADIO SALES CONFERENCE

BOB WOLFF, managing director of RKO-Radio, has called a special meeting of RKO-Radio's sales force to take place at Claridge's during the coming week-end.

This convention has been called at the earliest possible time after his recent return from America. Those present will be given a first-hand report of the enormous production programme arranged for presentation by RKO-Radio during the coming twelve months.

In addition to outlining details of RKO-Radio's new programme, Mr. Wolff will give the delegates the vast implications contained in RKO-Radio's contract with the Rank organisation and of the great power brought to the company's programme through the deal just completed with Liberty Films, the new company formed by Frank Capra, William Wyler and Sam Briskin.

U.S. THEATRE BUILDING IN OCTOBER

THEATRE construction will probably be resumed on October 1, following the semi-official discussion between Washington representatives and the film industry.

War Production Board assures small business operators that they will have their fair share of materials available for civilian use, and is warning the big interests that they cannot hoard the advantages.

20th-FOX HAS ATOMIC BOMB FEATURE

Made in Secret

Darryl F. Zanuck, vice-president in charge of production at 20th Century-Fox, says that a full-length feature film centreing on the discovery of the atomic bomb had been completed by his company and will be released under the title of "The House on 92nd Street," in co-operation with the F.B.I. in October.

"The film was made secretly in New York, Washington and other actual locales," Zanuck said. It is based on the records of the F.B.I. The actors and technicians who worked in the picture did not know that the story dealt with the development of the atomic bomb. These portions of the film were omitted from the screen play until after the White House announcement!

The picture was directed by Henry Hathaway. Lloyd Nolan, William Eythe, Signe Hasso, Leo G. Carroll and a few other professional actors are in the cast, but most of the rôles are filled by F.B.I. agents.

The picture was originally conceived by 20th Century-Fox and the F.B.I. to inform the public of the extent of the bureau's operations in war time.

"The Three Caballeros"

Walt Disney's miracle feature, "The Three Caballeros," has entered its sixteenth week at the New Gallery, Regent Street, with figures remaining at an extremely high level.

The film has also played off several of its key seaside runs, setting up receipts that places the film among the foremost box-office winners of recent years.

Skirball-Manning Get Universal Release

Jack H. Skirball and Bruce Manning, as the Skirball-Manning Productions Company, have signed a contract with Universal Pictures in America whereby Skirball-Manning Pictures, in the future, will be released by that company.

This unit's first picture, scheduled to go into production early in September, is "Genius in the Family," starring Myrna Loy and Don Ameche.

Claudette Colbert will be starred in the third production to be made on the Universal lot. The three films referred to will be released in this country by G.F.D.

G.B.-Kalee's New Appointment

W. M. WOODGATE'S POST

In order that G.B.-Kalee product may be brought more prominently before exhibitors both at home and overseas, the company has appointed W. M. Woodgate as advertising and publicity manager. He is already installed at National House, Wardour Street, where he will have charge of the Press advertising and sales-promotion literature of the company, and of all publicity matters connected with the wide ramifications of G.B.-Kalee.

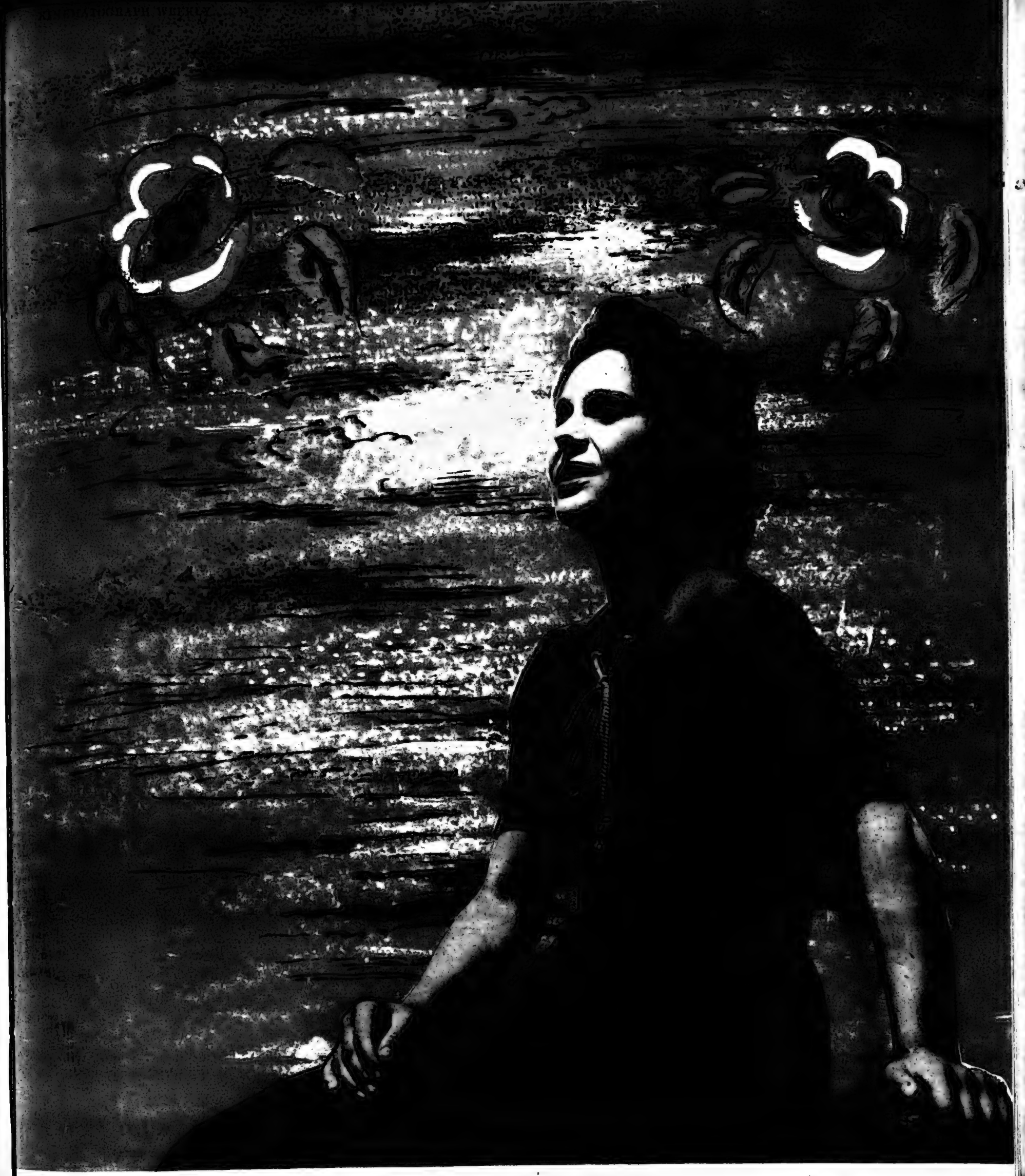
Mr. Woodgate, who was a founder-member of the Incorporated Advertising Managers' Association, has had a long experience in advertising for various industries. He was for some years in charge of the advertising of Hudson Essex Motors, Ltd., The Trussed Concrete Steel Co., Ltd. (reinforced concrete engineers and sound-resistance specialists for many well-known kinemas), Hutchinson and Co. (Publishers), Ltd., and was at one time in the advertising department of Selfridges, Ltd.

This is Mr. Woodgate's first post war job after 4½ years' commissioned rank in the R.A.O.C. (mechanical transport branch).

G.B.I. Expert Goes to Africa

Donald Carter, general manager of G.B.I., has gone to Southern Rhodesia for three weeks at the invitation of the Government, to advise on the production of documentary and educational films.

He should be back in this country by October.



JENNY LAIRD, romantic new film discovery, makes her bow in "PAINTED BOATS"

Ealing Studios present

PAINTED BOATS

A Romance of the Canals

PRODUCED BY MICHAEL BALCON

DIRECTED BY CHARLES CRICHTON · SCREEN PLAY BY STEPHEN BLACK

released through

E A L I N G D I S T R I B U T I O N

PROVINCIAL TRADE SHOWS

BIRMINGHAM	Scala	Friday	August 31	at 10.30
NOTTINGHAM	Elite	Thursday	September 6	at 10.45
CARDIFF	Olympia	Thursday	August 30	at 10.45
LEEDS	Ritz	Wednesday	September 12	at 10.45
SHEFFIELD	Hippodrome	Tuesday	September 18	at 10.45
LIVERPOOL	Forum	Wednesday	September 5	at 10.45
MANCHESTER	Gaumont	Tuesday	September 4	at 10.45
NEWCASTLE	Haymarket	Thursday	September 6	at 10.45
GLASGOW	Regal	Wednesday	September 5	at 10.45

"Quiet Week-end" Location

Associated British cameramen on location at Hungerford for the current production, "Quiet Week-end." In the photograph: Frank Collier and George Thorpe playing the fishing sequence.

CINEGUILD WILL START "GREAT EXPECTATIONS" ON KENT MARSHES

THE only method of approach to the Kent marsh location on which Cineguild will build sets for "Great Expectations" is by water. But these difficulties have been overcome and the film will begin production in a few days.

In order to transport material and personnel to the locality, Cineguild sought the help of the Admiralty through whose co-operation an invasion craft has been placed at the disposal of producer Ronald Neame.

On arrival at St. Mary's Bay the ramp on the landing craft was lowered and scenery and personnel landed on the marshes. Several journeys were made to carry through the difficult operations, which had to be completed on each trip within half an hour—during high water.

Shooting on the picture will begin early in September.

"Great Expectations" will star John Mills and Valerie Hobson as Pip and Estella. Anthony Wager—an unknown 13-year-old schoolboy—will play Pip as a child, and Jean Simmons will be the young Estella.

Others in the cast are Martita Hunt as the eccentric Miss Havisham, Freda Jackson as Mrs. Joe, Ivor Bernard as Wemmick, and Hay Petrie will play Trabb, the tailor.

Directed by David Lean, "Great Expectations" is produced by Ronald Neame, with Anthony Havelock-Allan executive producer.

TWO CITIES HELD UP BY WEATHER

Shooting last week on the Two Cities' "Men of Two Worlds" was concerned with the climax of the film, which is now reaching the end of floor work.

Here Thorold Dickinson has used close-ups, with short tracking shots which cut to large crowd scenes of villagers and children singing outside the hut to emphasise the action.

The poor weather is the chief difficulty to be contended by the Two Cities' "Carnival" unit, which is shooting the final sequences on the Cornish coast near Penzance.

Despite conditions, the unit goes out every day to the location about eight miles away and, in short bursts of sunshine between showers and heavy clouds, has made surprising progress, having practically completed the sequences outside the Cornish farmhouse.

It is hoped to complete these sequences during the next few days, when the unit will be occupied with scenes between Sally Gray, Michael Wilding and Hazel Court in Church Cove, a sandy strip of beach with towering cliffs and typical coastal scenery.

Ealing Reconstructs P.o.W. Life Inside Actual German Camp

"PINK STRING" IS FINISHED

RUSHES flown from Germany to Ealing indicate excellent progress during the current week's shooting on the Michael Balcon-Cavalcanti production, "Lovers' Meeting," which Basil Dearden is directing at a prisoner of war camp.

Jimmy Hanley was featured in a sequence reconstructing an escape. As the "wide boy" from the East End, he hides himself in one of the refuse bins which are taken away and emptied at regular intervals.

Tried to Escape

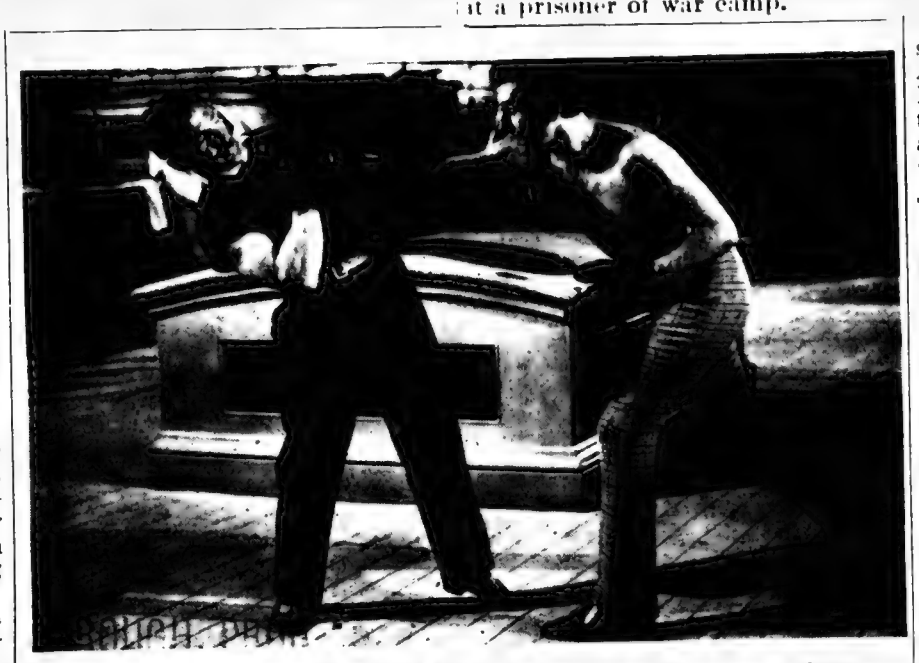
Before taking away the bins the guard pierces each one with his bayonet to ensure that they contain no human. As the guard comes to the one before, Hanley gives himself up.

Other scenes completed include shots of the daily routine of life in captivity and feature Michael Redgrave, Jack Lambert, Basil Radford, Mervyn Johns, Ralph Michael, Gordon Jackson, Derek Bond and Jack Warner.

Truman to Edit

Director Robert Hamer completed "Pink String and Sealing Wax" at Ealing Studios this week. The film is now in the cutting rooms for assembly by editor Michael Truman. Margaret Ritchie, Sadlers Wells soprano, has the rôle of Patti, the singer, in a scene with Jean Ireland as Victoria, daughter of the Brighton chemist (Mervyn Johns).

After working for some days on London scenes for the Gainsborough film "Caravan," director Arthur Crabtree took his unit back to Spanish settings on the film. The first to be covered this week is a reconstruction of a rocky corridor in the Spanish mountains.



Stewart Granger and Johnny Romar in a "tough" sequence from Gainsborough's current film CARAVAN, in production at Shepherds Bush

CAST SET FOR "GAIETY GEORGE"

Ann Todd is to play the lead opposite Richard Greene in George King's new production, "Gaiety George."

Peter Graves, Leni Lynn and Phyllis Robens (geting her chance to play a "straight" part) are other important names now added to the cast.

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"Trojan Brothers"

Lady Yule, president of British National, joined members of the "Trojan Brother" cast recently for an on-set celebration. In the picture, reading left to right: Barbara Mullen, Maclean Rogers (director), Lady Yule, David Farrar, Lesley Brook, Lou Jackson (executive producer) and Bobbie Howes.

RECENT work on British National's current production, "Trojan Brothers," has been on sets of a theatre interior. "Blotto," the comic horse, appears on the stage with David Farrar and Bobbie Howes in its interior, and Barbara Mullen cracking the whip.

Director Maclean Rogers continues with backstage scenes and a sequence in which the Trojan Brothers and Maggie do their act at a party given by Betty Todd (Patricia Burke).

Stein's Assignment

Executive producer Louis H. Jackson has had conferences with Paul Stein, who will direct the forthcoming "Lisbon Story." Negotiations are now in progress with Richard Tauber, David Farrar, Patricia Burke, Walter Rilla and a number of other artists.

A rough cut of "Loyal Heart" was shown at National studios recently. Director Oswald Mitchell's boy discovery, Philip Kay, who plays an important part in the film, is now having his tonsils removed so Mitchell, who wants to use the boy for the post-synchronising of some sequences, will have to wait a while.

Gerry Moss took his camera to Fleet Street recently for some shots of the famous thoroughfare from the window of the *Yorkshire Post* office. These were for inclusion in the mystery thriller, "Query," which features a number of newspaper office sequences.

"Query" will be trade shown in mid-September.

An example of how Hollywood studios put over a musical number—scene from M-G-M's ZIEGFELD FOLLIES

BUTCHER STARTS ITS AUTUMN PROGRAMME AT RIVERSIDE

New Short Planned

F. W. Baker has launched Butcher's autumn production programme at Riverside studios with a new comedy tentatively titled "Honeymoon Hotel." The team responsible for Butcher's latest, "Home Sweet Home," again work under the direction of John E. Blakeley.

Arthur Mertz will work out comedy sequences, photography will be by Geoffrey Faithfull, with A. Mason at the camera.

Don Weeks is assistant director and E. S. Laurie production manager.

Butcher's second production unit, under G. Burger is at present looking for material for "Women and Sport," which will bring to the screen many "odd" activities of the fair sex. Burger's recent production, "My Ain Folk," which he directed for F. W. Baker, is meeting with marked success.

"Women and Sport" will be directed by Denis Kavanagh.

BRITISH STUDIOS KNOW HOW TO STAGE A FIGHT

Columbia's "School for Toughs"

By a KINE Studio Correspondent

PUTTING over a fight for a film is no easy task. In fact, it calls for supervision by a specialist. Perhaps you have noticed that British pictures have recently contained fighting sequences of particular merit—much of the credit goes to Dave Crowley, ex-lightweight boxing champion of Great Britain.

I met Dave last week on the set of Columbia's "Remember the Unicorn" at Denham. He is making ready to put on a beer garden brawl sequence in which George Formby has to be the victim.

This is how he goes to work

School For Toughs

Already more than fifty "tough guys" have been selected to be taught to fall amongst tables and chairs and other "props" with accuracy.

Crowley believes that the chances of successful fighting sequences are enhanced by engaging people without professional experience. They are unlikely to adopt any styles or ideas which may tend to hamper the realism of each shot.

There are three points to be remembered: first, precise weight behind each faked punch, secondly to retain determined facial expression, and thirdly, when tables and chairs are being flung about, to avoid them and still keep within camera range.

Started as a Page

When he left school, Dave Crowley began work as a page-boy at the Café Royal, but adventure was in his blood and he signed as assistant steward on one of the P. and O. liners. He twice travelled to Australia before he was fifteen, and after returning to this country joined the Mildmay Boxing Club.

"Waterloo Road" Fight

A sergeant in the R.A.F. during the war, he is paying his second visit to Denham, the first being when he made his screen debut in the film "The Night of the Fire." Dave will be remembered for his more recent appearances in "Waterloo Road" and "I'll Be Your Sweetheart," where his boxing knowledge was a valuable contribution to the success of the fight sequences.

He is in strict training for his next big fight in which he hopes to regain the British light-weight championship from Ronnie James, who has been offered £2,000 to defend the title.

THEY DELAYED VJ-DAY FOR THE MOVIES

CHIDDINGFOLD, a Surrey beauty spot, celebrated VJ-Ray, but not on the actual day. The delay was deliberate, for the Sydney Box production of "The Years Between" had fixed to go on location to Chiddingfold shortly after the official VJ-Day, and as shooting called for a Victory Day celebration sequence, the village people agreed to collaborate.

A bonfire was built on the green and an outsize in torchlight processions was staged complete with a band. The director of photography, Reg Wyer, was able to get excellent results despite some 5,000 people who surged to and fro in their enjoyment.

Stars Valerie Hobson and Michael Redgrave, directed by Compton Bennett, were able to act their parts with complete success; the crowd reacted well to the instructions given them during the procession.

"QUIET WEEK-END" IS ON LOCATION

Erank Cellier and George Thorne are playing their original stage rôles in the screen version of "Quiet Week-end," which Associated British is making at Welwyn.

The location unit has just returned from Berkshire, where Warwick Ward, producer, and Harold French, director, were able to take all the exterior scenes in spite of unfavourable weather.

Also in the "Quiet Week-end" cast Marjorie Fielding played in the original play.

Derek Farr, recently signed by Associated British, and Barbara White are also playing important leading rôles.

Box Office Subjects Promised

RKO-RADIO'S NEW LINE-UP

EIGHT new productions, each claimed a major box-office attraction, are to be screened by RKO-Radio within a very short space of time.

The first will be International Pictures' latest offering, "Along Came Jones," a romantic comedy drama with Gary Cooper co-starred with Loretta Young, and Dan Duryea playing another "bad man" rôle. This International picture is currently achieving top-rate business on its initial American runs.

RKO-Radio is currently awaiting the first print of "Wonder Man," Danny Kaye's second starring vehicle, which has also started its U.S. career in a very auspicious manner. Produced in Technicolor by Samuel Goldwyn, "Wonder Man" has Virginia Mayo and Vera Ellen, the famous Broadway dancer, playing opposite Kaye.

Bob Wolff, RKO - Radio's managing director, has sent a long cable to London telling of the "rave" reports which greeted the first American showing of "Those Endearing Young Charms."

The new film co-stars Robert Young and Laraine Day and introduces Bill Williams, a brilliant newcomer, in the supporting cast.

"The Spanish Main" teams Paul Henreid and Maureen O'Hara in a dramatic and romantic drama which also introduces Walter Slezak and Binnie Barnes. Frank Borzage directed.

Probably the most sensational property on RKO-Radio's line-up is "The Bells of St. Mary's," which co-stars Bing Crosby and Ingrid Bergman, and was produced and directed by Leo McCarey. "The Bells of St. Mary's" has been produced on an extensive budget and is said to boast a unique story. The "almost completed" film was seen by Mr. Wolff during his trip to Hollywood and resulted in RKO-Radio's London office receiving a most enthusiastic cable.

George Raft, Signe Hasso and Claire Trevor are the stars of "Johnny Angel," RKO-Radio's newest action romantic drama. The Trade show will probably take place within the next few weeks.

Samuel Goldwyn is now working on "The Kid from Brooklyn," which will be Danny Kaye's third starring appearance in Technicolor.

Eighth in chronological order, yet ranking as one of the most important features RKO-Radio will handle this year. International Pictures' "To-morrow is Forever," will be completed within the next few weeks. Claudette Colbert, Orson Welles and George Brent have the principal rôles.

Letterkenny Council, Eire, has decided to ask the management of the local kinema not to admit children under 14 to evening shows unless accompanied by a parent or guardian.

Danny Kaye in the Goldwyn Technicolor film WONDER MAN (RKO-Radio)

WARNERS FILM COLE PORTER'S LIFE

Large-Scale Musicals

Warners has now completed casting "Night and Day," the top-budget story of Cole Porter and his music, which has already started production at the Burbank studios. Cary Grant and Alexis Smith star in this Technicolor film which Michael Curtiz is directing.

Jane Wyman and Monty Woolley have the principal featured rôles, the latter portraying himself—he was associated with Porter in his university days. The rest of the cast includes Dorothy Malone, Alan Hale, George Tobias, Donald Woods, S. Z. Sakall, Victor Francen, Henry Stephenson, Eve Arden, Selena Royle and Clarence Muse.

"Night and Day," which will use a dozen of Cole Porter's compositions, is the second in the trio of forthcoming Warner musicals. The first, "Rhapsody in Blue," is now ready for special première throughout America. The third, scheduled for future production, is "Silver Lining," in which Joan Leslie will portray Broadway star Marilyn Miller, whose life story provides the theme.

Emerson's Latest

Production has now started on "Her Kind of Man," co-starring Janis Paige, Zachary Scott and Faye Emerson. This was scheduled under the tentative title "Dancing With Tears."

Dane Clark has been allotted an important part in the picture, other rôles in which are filled by Harry Lewis and Sheldon Leonard. Clark, cast as a cynical Broadway columnist, is playing alongside Faye Emerson for the first time since "The Very Thought Of You."

The picture is Fred De Cordova's second directorial assignment, his first having been "Too Young to Know," starring Robert Hutton and Joan Leslie.

20th-FOX PLANS BIG 1946 SCHEDULE

"Forever Amber" and Two Grable Musicals Head the List

WITH twelve big features for release during the remaining part of this year and more than that number already completed towards the new season's line up, the 20th-Fox programme for 1945-46 is one of the most varied yet offered.

To be released in the next few weeks are "A Bell for Adano," "Nob Hill," "Captain Eddie," "Dragonwyck," a Lubitsch production, starring Gene Tierney; the different musical, "Where Do We Go from Here?" recently Trade shown, and the musical-drama in Technicolor, "State Fair."

There is also a revival of "Wings of the Morning."

Two more are ready for release, the Agatha Christie thriller, "Ten Little Niggers," and "Don Juan Quilligan.

Keynote is Variety

Variety is the keynote of the programme for the first half of next year. It includes the Technicolor production, "The Dolly Sisters." This musical romance, starring Betty Grable, June Haver and John Payne, traces the history of two dancing sisters.

"Caribbean Mystery," adapted from the novel "Murder in Trinidad," is directed by Robert Webb, with James Dunn and Sheila Ryan, and "Colonel Effingham's Raid," a comedy drama of two young people and a crusading veteran of another war features William Eythe and Joan Bennett.

"Kitten on the Keys" is another big-scale musical in Technicolor, directed by Gregory Ratoff. This romantic comedy has Maureen O'Hara, Dick Haymes and Harry James and his Music Makers.

"Fallen Angel," a mystery love story, heralds the return to the screen of Alice Faye.

"Leave Her to Heaven" explores new fields, being the first psychological drama to be filmed in Technicolor. This Ben Ames Williams drama of love, hate and jealousy is directed by John M. Stahl, and co-stars Gene Tierney, Jeanne Crain and Cornel Wilde.

Nearing Completion

Productions before the cameras and now nearing completion include the screen version of the stage success, "The Spider," which Robert Webb directed.

The tentatively titled F.B.I. drama "Now It Can Be Told," which has William Eythe, Signe Hasso and Lloyd Nolan, and "The Enchanted Voyage," a Technicolor production which Lloyd Bacon is directing. In preparation for over a year, this story, which concerns a river community in Louisiana, features John Payne, June Haver, and Charlotte Greenwood.

Among the outdoor specials scheduled to go before the cameras early this month are two in Technicolor.

"American Guerilla in the Philippines," which is the true life drama of the men left behind after Bataan fell, will co-star John Payne with Linda Darnell.

"Smoky" is the story of a wild horse. Production and direction is by the "Thunderhead, Son of Flicka" team—Robert Bassler and Louis King—while the cast includes Fred MacMurray, Anne Baxter and Lynn Bari.

"Doll Face," based on the stage musical and book entitled "The Naked Genius," is also ready for filming.

Lubitsch's Next

The Lubitsch Technicolor special, "Cluny Brown," is also set to start as soon as floor space becomes available. This will co-star the "Bernadette" Academy Award winner, Jennifer Jones, and Charles Boyer with the British star Margaret Bannerman.

Important pictures ready for production are "Razor's Edge," "Captain from Castile," with Cornel Wilde named for the leading role, "Anna and the King of Siam," the elaborate musical "Romance with Music" based on

Fred MacMurray and June Haver in WHERE DO WE GO FROM HERE? new 20th-Fox film

the theatrical exploits of the late Oscar Hammerstein; Neill Gardiner White's "The Little Horse," with Fred MacMurray and Ida Lupino named for leading rôles; "Forever Amber," from the sensational book by Kathleen Winser; "Centennial Summer," in Technicolor, with orginal music by Jerome Kern and lyrics by Leo Robins.

"Claudia and David," is based on another of Rose Franken's popular novels, and will be a sequel to "Claudia," with Dorothy McGuire and Robert Young, and is a William Perlberg production.

RCA SOUND SYSTEM

The Observation Window

Film Butchery in U.S.

CARE OF "KING" TRAILERS

FILM mutilation during these war and immediate post-war days thrusts up its head in every corner. *Box-office*, an American contemporary, has, like the KINE., been the recipient of numerous complaints, and there, as here, everybody is blaming everybody else for the faults and misdemeanours committed.

CONDEMNATION is pretty evenly distributed among (this is our contemporary's list) picture producers, directors, cameramen and cutters; delivery men, baggage smashers (especially film truck drivers); chief projectionists, plain projectionists and apprentices; chronic cue-markers and oil-splashers; bum-splicers and careless patchers; ancient mechanisms and equipment; and, lastly, exhibitors who (allegedly) pay starvation wages and fail to provide proper equipment.

WHILE writing this note the post has brought me a choice collection of cuttings from a projectionist in the London area, the film bearing scratched crosses which cover nearly the whole of the picture frame, punched holes, and "over" scratched on successive frames. "The cue maniac must be stopped," says the sender. But how, in face of the renters' supineness in the matter?

CONCERN for the quality of "King" trailers varies from place to place. Some exhibitors and projectionists take as great care of the "King" as of the feature; others screen a scratched and shabby trailer which should have been relegated to the junk-bin years ago.

ONE man will say, "Who worries about the 'King,' anyhow? The crowd's on the move out before we come to that." Others are very keen to get the best "King" possible. I have had numerous inquiries during recent months for a really good trailer, such as Odeon uses. Now I see that Dufay-Chromex has got out a new one, with the King on the *Renown*. It should be ready shortly.

THE possible incursion of 16-mm. units into country districts, thus providing competition in areas hitherto considered sole positions, has caused many exhibitors in such districts to demand that competition from this source should be scotched. A friend of mine who has been holidaying in one such village expressed the opinion that the sooner such opposition is set up the better.

FILMS screened at the theatre—a 500-seater—were, he says, dreadful, both from the point of view of subject and condition of film. The screen was more full of old cue-marks and mis-racks than it was of the picture. The proprietor — or manager — said he wasn't in business for his health and he wasn't going to pay what renters wanted for better films. So the 16-mm. man, if he arrives and when he arrives, may give his older-established rival a shaking.

STUDENTS will again be able to attend the Workers' Film Association film school—this year at Cliftonville, Kent. The technical side of the film business will be adequately covered for the beginner. George Sewell, A.R.P.S., for example, is taking a practical course in the use of the 16-mm. kine-camera. In addition to hearing talks about production problems, students will also be taught the rudiments of film projection. This is, of course, a valuable background for those who may have to operate machines in schools and elsewhere.

READERS of the KINE. will be glad to know that R. H. Cricks has left the nursing home and will be convalescing during the next few weeks.

J. BENSON.

PICTURE TRANSMISSION BY CO-AXIAL CABLE

America's Use of Telephone Technique

PROMINENT among plans being formulated in America to popularise television is the manufacture and use of thousands of miles of co-axial cable for transmission of picture impulses to distant cities for re-diffusion. These cables are already extensively used for telephone communications, and could be used for conveying both speech and picture signals.

The co-axial cable at present in use consists of a cylindrical conductor surmounted by a cylindrical shield which also acts as a return conductor. Space between the two is as far as possible air-insulated to minimize losses at high frequencies. The system is capable of transmitting a frequency band up to about three million cycles, and enables 480 telephone conversations to be transmitted simultaneously without mutual interference.

How the system will be required to operate for the transmission of televised pictures is described in a paper by H. S. Osborne, chief engineer of the American Telephone and Telegraph Co., New York, printed in the June *S.M.P.E. Journal*.

Transmitting Pictures

The requirement, he says, may be roughly expressed as equivalent to sending an electrical impulse for each point of a half-tone picture and transmitting sufficient frames per second to avoid undue flicker or irregular movement.

America employs a 525-line system, 30 frames per second, and a frequency band of approximately 4,000,000 cycles. While the definition is far less than that of standard commercial motion pictures, the band width of the television channel is approximately 1,000 times that of a telephone circuit. The speaker wittily suggests that this is a confirmation of the proverb, "A picture is worth a thousand words."

Future Possibilities

With the equipment at present in use on co-axial cable a television band of 2.7 megacycles can be transmitted, but an improved equipment is expected to transmit 7 megacycles or, perhaps, more. This will enable a 4,000,000 cycle band for television and 480 telephone channels to be transmitted simultaneously over the same conductors or to transmit a broader television band should standards of television be raised to require it.

An essential element of the system is the employment of amplifiers five miles apart, and main repeater stations fifty to eighty miles apart. Temperature regulation is also an essential feature, this being controlled by a flow over pilot current.

For transmission of picture signals it is necessary to raise the frequency band by about 300 kilocycles, mainly in order to reduce problems of phase equalisation which become very difficult for lower frequencies.

Within urban districts, transmission of picture signals between studios or pick-up points and television transmitters is a simpler process, and ordinary telephone cables can be made sufficient for this purpose.

Broader Transmission Band

Mr. Osborne's paper goes on to emphasise the fact that the completion of the 7 megacycle system for co-axial cables will not exhaust the inherent possibilities of such cables. It is possible, he asserts, that the wonderful advance in the technical design of equipment for high frequencies which has been made, and further developments which lie ahead, will lead to a further broadening of the transmission band on these cables and thus to a further increase in their capacities.

Speaking of alternative plans, he regards the micro-wave radio system as the most promising. It is hoped to experiment between New York and Boston. The Federal Communications Commission has assigned frequencies of about 2,000, 4,000 and 12,000 megacycles to these experiments.

If radio beams are found to have undesirable characteristics an alternative method of using ultra high frequency through the use of hollow pipes known as wave guides is to be tried.

POOL CARBONS

SHOWMANSHIP

Edited by

The Showman

ANOTHER chance for independent exhibitors to distinguish themselves in competition with circuit-backed managers has arrived with the "Henry V" competition announced by Eagle-Lion last week.

It will be noted that this contest will last for one year. That gives every type of showman a chance to compete—and, of course, the nature of the house and any obvious limitations will be taken into consideration by the judges.

Thus, the third- or fourth-run man, with the modest theatre, stands just as good a chance of winning as the special pre-view manager with every possible facility.

Originality, enterprise and patron-pull will be the main points looked for; and you can show all these qualities in exploiting a small-hall show in a village—if you're a first-class showman.

★

I SOMETIMES wonder whether some managers do not tend to lose sight of the object of exploitation. It is to persuade as many people as possible to see the film covered. That sounds like a statement of the obvious—but consider it in relation to some forms of publicity.

For instance, a vestibule display will reach only those people who enter your theatre. It will tend to make up the minds of the waverers—but it doesn't appeal to the great mass of people outside.

My personal view is that vestibule and circle floor displays should be simple, tasteful, striking, startling—anything you like, except unduly elaborate and expensive.

To my mind, the best exploitation is the unobtrusive stunt that is worked in some public place—like E. P. Hills's posters at the local railway station described later in this feature.

So many people see a poster of this kind at a terminal station or junction—and when the wording is as worthy and apposite as that devised by Smithers, they don't easily forget it. Locations like that are worth looking for and exploiting.

★

THE bulk of this feature deals with managers' efforts in respect of particular films; but I like, in these introductory paragraphs, to deal with those general activities that are an essential part of showmanship because they build up goodwill and make a kinema known as efficient, comfortable and enterprising.

It is every bit as important to get your theatre enthusiastically talked about as it is to get the films shown there talked about.

Harry Murray, of the Odeon, Scarborough, who is a lively exploiteer of films, is also a showman in this wider sense.

Right after VJ day he got busy and arranged a special victory "live" show for Sunday, August 19. It was planned in co-operation with the Royal Naval Old Comrades' Association and featured, as well as variety acts, the Band of the Royal Marines.

It was a smart piece of rapid organisation that will get Harry's theatre a large quantity of goodwill.

★

T. C. SHAYLER, of the Picture House, Pudsey, is a showman who, to some extent, shares the views of E. H. Whittell—but he believes in looking after his patrons, as the following quotation from a letter he sent me shows

D. Edenborough, of the Union, Luton, dressed his usherettes in the original costumes to exploit WALTZ TIME (Anglo-American). Left: This tasteful lobby display for 20th-Fox's WILSON was devised by A. Walker, of the Birks Cinema, Aberfeldy.

He writes:

"Having just installed the Pyrene Automatic Fire Extinguisher I personally invited the editor of the local paper, together with the officer in charge of the Fire Service, and the Superintendent of Police to witness a demonstration of this apparatus, which they attended. They were greatly impressed, and the enclosed cutting was the result.

"This coupled with a slide pointing out that following the management's progressive policy these machines had been installed as a safeguard of patrons' comfort and safety, aroused considerable interest.

"The result was that numerous patrons were conducted round the operating box on a tour of inspection, to their obvious interest and enlightment, thus helping to create that goodwill so necessary to our business."

This strikes me as being an excellent piece of showmanship that will have impressed his patrons and their valuable friends, the local authorities.

★

ENTERPRISE that is certain to win local praise for his theatre was also shown by Eddy Clifton, of the Alexandra, Newton Abbot.

As soon as he heard that the Japanese surrender was inevitable, he designed a special setting for his stage, of which he sent me an excellent colour sketch, done by himself, showing draped flags and the crest of the local regiment as centre piece.

Within thirty minutes of the midnight radio announcement his chief had rigged up the amplifier and relayed dance music to the large crowd outside the theatre. This service he repeated the following evening.

Clifton was disappointed that the local Press did not give some recognition to his efforts. I don't think he need worry about that; the public will have appreciated them—and that means more patrons.

★

ANOTHER enterprising manager, A. Baylis, of the Regal Cinema, Chesterfield, writes about the possibilities of free publicity to be had from large industrial concerns.

"During the War years," he writes, "I have maintained a valuable contact with the directors of The Chesterfield Tube Co., Ltd., the largest heavy industry in this district, with over 5,000 employees.

"They have from time to time broadcast over their internal loud speaker system particulars of my programmes. Special morning matinees have been arranged with their welfare department for their shift workers.

"Just recently I installed throughout the works at vital points special display stands with panels for this week's and next week's programmes to be inserted, which are changed every week by a member of their staff."

★

LAST week I wrote about E. Bassil's (Enfield) "Press Bureau." C. A. Stoddart, manager of the Broadway (A.B.C.) Eccles, Manchester has a good idea of a similar kind.

Entering the kinema one immediately notices the large "INFORMATION" board on the right of the foyer. The board, which gives the prices of the seats, in addition, tells patrons how many seats are available at each price.

The Showman On :—

ORIGINAL ORGAN TRAILER: TOPICAL HOUSING TIE-UP: CARD TRICK

"INFORMATION" also gives times of screening, together with current details about the kinema's activities, principally the Sunday concerts, which take place there.

The Organ Helps

G. E. EVANS, of the Plaza, Worthing, devised widely zoned publicity for "I Live in Grosvenor Square" (Pathe).

The week before screening he had six different hairdressers' windows, well spread over the town, devoted to the film and stressing the "Society" angle of the story.

Billie Underhill featured an original organ interlude, using 13 slides to retail "Greetings from G.I. Jones," which consisted of snappy wording to introduce the songs "which he had learned and loved during his stay in Little Old England."

The number "Home" featured in the film was sung by usherette Betty Stevens, trained by organist Underhill. After slide 12, when audiences thought the interlude was completed, a momentary black-out flashed up into a P.S. to the letter, adjuring folks to see the film "because I've heard over here it is a MIGHTY FINE picture." This led straight into the trailer.

During the week of showing, Evans had a sandwich-man patrolling the stretches of beach now open to the public with boards giving all details of the film and specific directions as to reaching the Plaza. A novelty consisted of miniature teaser postcards, which were generously planted in 'buses.

Man With Chair

G. BLAKE, general manager of the Buxton Theatre Circuit, sends me photographs and details of the "Fifth Chair" campaign at the Gaiety Theatre, Manchester.

The five chairs arranged in the lobby made an advance display to create interest in the forthcoming production.

The front-of-house had a bold publicity display to hit the public in the eye. In addition, tie-ups were extensively used with the main stores and furniture shops of the city.

A man was also employed carrying a chair to and fro in the theatre throughout the day, with a notice attached to his back reading: "I am taking the FIFTH CHAIR to the Gaiety." This created great interest and amusement.

The film is now in its fourth week and is assured of a further week's playing time. Without doubt, this success has been achieved as a result of the strong publicity and exploitation, Blake says.

Small, But Effective

A NICE example of a modest but tasteful and striking display comes from A. E. Walker, of the Birks Cinema, Aberfeldy.

He writes: "Enclosed is a photo of my small display for 20th Century-Fox's 'Wilson.'

"I did not aspire to anything elaborate and it only cost one double crown poster, but at least the eagle attracted sufficient attention to justify its existence and I have not seen that angle exploited elsewhere. The display was done in bright green and silver."

Home Tie-up

R. C. OVERS, of the Friars, Canterbury, began his campaign for "A Place of One's Own" four weeks in advance of playdate with illustrated slides and write-ups in the Press. The unusual angle was emphasised throughout. He writes:—

"With the co-operation of local editors, we were able to secure illustrated advertisementsc, teaser block insertions, write-ups on the stars' performances over several weeks. The slides were illustrated with Victorian cursive border, burning candles, etc., to play up the atmosphere of the film.

"Two weeks before the playdate we contacted the Isle of Thanet Building Society and obtained from them a delightful model house which formed the central piece of a vestibule and, subsequently, a front-of-house display. This display consisted of two matching boards with cursive border, stars' heads, etc., and wording emphasising successes from the same studio.

"In the centre of these we had another display board with the wording: "Let the Isle of Thanet Building Society assist you to get a place of *your* own, etc."

"Immediately above this we placed the model house on a base of artificial grass. For the first week we had it in the vestibule and finally on the forecourt.

"I approached the local authorities and obtained permission from the Housing Committee to have the loan of the hitherto "secret" plans and model of Canterbury's post-war house.

"I built up a display around these plans and a model with art cards, stills, etc., and with these we dressed the prominent windows of the Isle of Thanet Building Society's premises situated in the heart of the main thoroughfare in the city. Local editors were kind enough to insert a write-up on the display and advised their readers to inspect it.

Further tie-ups were arranged with prominent tradesmen. All of these displayed attractive art cards, all executed in the same style with cursive border of Victorian ladies, hansom cabs, etc., together with stills and small cut-out heads of the stars.

"I congratulate Overs on a comprehensive job done with a fine sense of topicality."

This horseman played a big part in G. E. Evans' (Plaza, Worthing) exploitation of M-G-M's NATIONAL VELVET. Left: Good use of a model house was made by R. C. Overs, of the Friars, Canterbury, in this display for A PLACE OF ONE'S OWN (Eagle-Lion).

Card Trick

FOR his campaign for "The Fifth Chair" at the Eltham Hill Odeon, Francis Minde concentrated throughout on the crazy atmosphere of the picture.

Advance teaser ads. appeared in the local Press and on the screen, inviting patrons to come and win a prize by sitting in The Fifth Chair at the Odeon (see specimen cuttings attached).

During the week of showing, Minde appeared on the stage before the actual screening of the film three times a day. He first told patrons of the picture's big West End success. Then, requesting the help of a lady from the audience, he asked her to select a card from a pack of playing-cards. If black, the lucky chair was in the circle; if red, in the stalls.

The next card selected decided the block of seats, and the final selection the number of rows from the back or front as the patron desired. Having determined the row, the patron sitting in the fifth chair from left to right was the lucky winner of prizes which were presented by local tradesmen and by Odeon Theatres in the form of Savings Certificates.

The Crazy Angle

THE theatre's boiler-man, George Reed, paraded the town attired in an old dressing gown, schoolboy's cap, white boots and carrying a dilapidated tennis racket, with a card on his back bearing the inscription, "You think I'm crazy? Wait until you see 'The Fifth Chair' at the Odeon."

Mr. Minde also obtained the co-operation of a prominent general stores facing the High Street in exhibiting a notice on an easel outside the shop when it was closed. The notice read: "Closed. Gone to the Odeon to see 'The Fifth Chair.'" A local publican also showed a similar notice when he ran out of beer.

An effective window display tie-up with the colourful renter's material was arranged with an Eltham furniture store.

Manager Minde pays tribute to the invaluable help given on the campaign by his assistant manager, Harry Ray, and relief manager, Roy Arthur.

Atmosphere

ATMOSPHERE in keeping with Warner's "Hollywood Canteen" was created by Robert Burns, of the Forum (A.B.C.), Southampton.

Usherettes and cashiers were dressed in white, with "Hollywood Canteen" on the bands of chef-type hats.

The male attendants wore chef overalls, with kitchen utensils hanging from their waist. The doorman controlled and ushered the queues in the busy thoroughfare with an oversized wooden spoon. This was entertainment for the queues and those in public transport passing the entrance.

Sixteen tie-ups were effected, including music shops, cafés, hairdressers, kitchen equipment stores.

Wedding Boost

An unusual contest attracted big interest at Blackpool. Early on in the fortnight's run of "I Live in Grosvenor Square" (Pathe-Assoc. British) at the Princess, Promenade, the film broke

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Showman's Reward

This picture not only shows the bold front-of-house display for United Artists' THE FIFTH CHAIR, arranged by G. Blake, of the Gaiety, Manchester, but also one of the very large queues which were a daily occurrence during the run of the film. It is also visible proof that exploitation pays.

house records, and to celebrate the occasion Pathe, in association with C. H. Cox, manager of the theatre, offered a wedding gift to the first American Serviceman to marry a British girl in Blackpool after the first showing of the film.

The gift, a china half-tea service, glass water set and cake-stand—was won by Cpl. Anthony G. D. Senese, U.S.A.A.F., and his bride, Miss Gladys Hobson, of Westmorland Avenue, Blackpool, who were married at the Blackpool Register Office early on the Monday morning following the Sunday night opening of the film which, as showmen know, deals with an Anglo-American romance. There were four other couples in the running.

Canteen Approach

A VALUABLE tie-up with a large industrial concern was arranged by W. Hadman, of the Olympia, Cardiff, as part of his exploitation for "Hollywood Canteen."

In addition to tie-ups with six of the most important cafés in the town, a tie-up was arranged with Messrs. Currans Industries with their eight canteens.

They employ 30,000 staff on war work. A fancy dress parade of the workers' children in the factory park was arranged in conjunction with the canteen manager. Prizes of free seats for the film were offered.

On the kinema being opened on play week, all the staff were costumed (usherettes as waitresses, the doormen as chefs).

Peep-Show

A NOVEL "peep-show" display was devised by Eric Walls, of the Clifton, Great Barr, to put over "Hangover Square."

The foyer display consisted of a 5 ft. 6 in. by 4 ft. 6 in. box with a linen front painted to represent the front of a house, the downstairs window of which was cut out to enable patrons to look inside the room.

On the back was a linen painted to represent the room with Laird Cregar murdering Linda Darnell on the sofa; this was illuminated with an electric light. Across the front was the wording: "See what happens in 'Hangover Square.'"

Stills and 22 x 28s, carrying stars and slogan, completed the above. Nearly everyone stopped to look into the window to see what was going on and then looked at stills, Walls assures me.

Seizing a Chance

PERHAPS the hall-mark of showmanship is the ability to recognise an opportunity for exploitation and to take advantage of it immediately it offers itself.

By his keenness in this respect, R. Cowgill, of the King's, Bristol, secured a scoop for "Hollywood Canteen" recently. The week before he was due to show the film a canteen which had been run during the war for members of the Forces almost opposite the kinema closed down.

At once Cowgill had some posters printed and placed in the windows of the closed canteen. The posters read: "The Central Hall Canteen is closed, but the 'Hollywood Canteen' opens at the King's Kinema on Monday for six days." Then followed the names of some of the 62 stars, ending with the declaration "The greatest holiday entertainment in Bristol. Don't miss it."

As a smart piece of opportunism, Mr. Cowgill's effort deserves commendation.

This well-grouped display for U.A.'s THE WAY TO THE STARS was planned by F. C. Iverson, of the Odeon, Woking. Below: T. R. Harrison, of the Rivoli, Southend, devised this attractive display for Pathe's I LIVE IN GROSVENOR SQUARE.

Ghostly Portrait

TO publicise "The Picture of Dorian Gray" at the Regent, Norwich (A.B.C.), Ron Sleet procured an old gilt picture frame 6 ft. by 3 ft., and at the back of this fastened a sheet. The figure of a weird-looking man was concocted by cutting out from thick cardboard, complete with cloak and high collar, top hat, and one arm upraised holding a dagger. This figure was then fastened to the back of the frame, together with wisps of hair stuck in the proper places at the back of his head and over the forehead.

Across the top of the "screen" was fastened a strip of cardboard with the letters "Look Out!" This was then hung in the fashion of a picture and was curtained off at each side in order to block out any light.

A poster was made up from old quad crowns to read "For the picture of Dorian Gray," which combined with the catchline at the top. Posters were pinned to the front of the curtaining announcing the film.

Then economy came in by the use of bunched torches, using old batteries recharged, placed at the right height, distance and angle behind the frame. The figure looked so sinister that most people who took a first glance at it were taken aback, and manager Sleet was sure that his apparition gained much attention for the film.

Studying the Audience

AUDIENCE types have been studied carefully in exploitation of "Henry V" (Eagle-Lion) by Peter Reddaway, of the Odeon, Falmouth, who writes: "You may be interested to know that no fewer than five local, daily or weekly papers have given me free space of an editorial character for the past three weeks. This

will continue right up to playdate and covers the whole of Cornwall.

"Realising that my better-class patrons would come to see this picture in any case, but that my normal audiences would tend to fight shy of it, I have arranged for all my display work to try to appeal to both sets.

"In the case of my outside display the board was lettered as follows:—

"Highbrow and lowbrow alike have never before seen such film entertainment as Laurence Olivier's production in Technicolor of 'Henry V.' Special pre-release presentation Monday, August 27, etc."

"The board was completed with the crest of 'Henry V.' Needless to add, the whole was in full colour and was visible over a wide area. My inside display is somewhat more ambitious, but on similar lines."

Emphasis by Music

J. R. HARRISON, of the Rivoli, Southend, made some good musical tie-ups for Pathe's "I Live in Grosvenor Square."

In addition to a striking vestibule display, four big window tie-ups were effected in the town, and useful publicity was obtained in the exploiting of the music angle with local stores.

Arrangements were made with the Palace Hotel (that large place by the Pier) for their orchestra to play during the course of each day, a week prior to and during playdate, the music of "Home," as taken from the film. Appropriate publicity material was in evidence in the hotel lounge, drawing attention to the appearance of the film here.

Contact was made with one or two residential hotels to display by their registers small notices made out in the form of invitation cards worded as follows:—

R.S.V.P.

All residents and visitors to Southend should call and see

"I LIVE IN GROSVENOR SQUARE"

at the Rivoli.

Wet or fine.. 100 per cent. entertainment assured.

Doors open daily 12.15. Come early.

R.S.V.P.

Producer Helped

DEREK EDENBOROUGH, of the Union, Luton, enlisted the aid of the producers of "Waltz Time" (Anglo-American) to good effect in putting over the film.

He writes: "You have previously been kind enough to publish one or two stunts which we have done at this theatre. Perhaps you will be kind enough to show that we can be artistic, too.

"The frocks worn by my usherettes are the original costumes from the film production, loaned by Anglo-American Films. In addition to the outward show, we had an excellent window display of the records and music with a local music shop, and the numbers were featured during the organ show during the week prior to the film presentation.

"Incidentally, a singer appearing during the organ interlude wore one of the featured crinolines whilst singing on the stage."

Atomic Angle

FOR his window display for "Hollywood Canteen," G. F. Bingham, of the Empire, Ripley, placed under a glass cover a small heap of silver paper and labelled it "Atomic Power." He had

The Showman On :—

RAILWAY POSTER: PUTTING OVER PIRACY: USING ORIGINAL DRESSES

printed a card with the following wording, "Atomic Power, they say, will some day take us to the stars. There is no need to wait for this, the Empire will be bringing the stars to you in 'Hollywood Canteen.'"

On another card is printed, "Here they are, 52 of the most famous of them all," followed by a list of the stars' names.

Though this display was simple, the originality of it has created quite a lot of interest among Bingham's patrons.

Railway Line

E. P. HILLS, of the Princess Cinema (Emery), Peterborough, obtained two hoardings outside the local railway stations during the August holiday rush for his screening of "Down Argentine Way." A poster being fixed to each worded:—

Evening excursions from the Princess Cinema to "Down Argentine Way," August Monday, Tuesday, Wednesday to see the glories of the Argentine in Technicolor. Departure times 6.34 p.m. and 9.13 p.m. Fares, first class, 1s. 6d.; second class, 1s.; third class, 8d. Carmen Miranda, Don Ameche, Betty Grable will be on the train to entertain you during the run. The local late 'bus services will be ready to convey passengers after the return journey to all parts of the town.

Nice work, Mr. Hills. A very effective and cheap piece of publicity in the right kind of place.

Boosting Piracy

IN conjunction with RKO-Radio Pictures, Ronald Brunt, at the Odeon, Blackpool, embarked upon what proved to be a highly successful campaign for "Princess and the Pirate."

A month prior to playdate five large displays were constructed and erected, three in the circle lounge and two in the stalls foyer. They consisted of replicas of the "Mary Ann"—full-length Bob Hopes in pirate garb, and Virginia Mayo stepping out of the pirate's treasure chest.

Additional linen quads were "screened" and sites taken at the exits of all the main railway and 'bus stations to catch the eye of the visitors on arrival in Blackpool.

A campaign was started a week before playdate in the Personal columns in the evening Press and several useful tie-ups arranged with shopkeepers.

The most outstanding of these was with Woolworth's—see photograph. In spite of a seven-days' heatwave, fair business was maintained throughout the week.

The Stratford Way

THE Picture House, Stratford-on-Avon, managed by Daphne Rabeng, had the honour of the Midland premiere of "Henry V." An extensive campaign was carried out.

Attractive vestibule displays were made up by dissecting the pictorial brochure put out by Eagle-Lion, banners were used inside the theatre, and one 30-ft. banner was erected on the front of the house.

A display which caused immense interest was the dress worn by Queen Isabel of France, arranged in a window of a leading shop, together with pictures from the film and playdate. Gummed labels announcing the coming première were used well in advance on all correspondence, cigarette packets and booking tickets.

Special Preview

IN conjunction with Eagle-Lion, a preview performance was given a week before the playdate to a small and selected audience. Renee Asherson, the leading lady, made a personal appearance; Robert Atkins, director of the Shakespeare Festival Company, was one of the speakers. Afterwards, the Mayor gave an informal tea-party at the Town Hall. From this performance and party, valuable publicity was achieved.

In addition to the usual performances, two special morning shows were arranged for schools, which were attended by about 1,100 scholars from Stratford-on-Avon and the surrounding districts. Finally, during the week of showing a specially prepared souvenir programme was on sale, the proceeds of which were given to the Holy Trinity Church where Shakespeare's body rests.

This striking shop-window tie-up for RKO-Radio's THE PRINCESS AND THE PIRATE was arranged by R. J. Brunt, of the Odeon, Blackpool. Left: This is how F. W. Minde, of the Odeon, Eltham, stressed the crazy angle of U.A.'s THE FIFTH CHAIR in his display.

Canteen Contest

THE following exploitation scheme was adopted by Lewis H. Tallantire at the Regal, Harrogate (A.B.C.), for the film "Hollywood Canteen" (Warners).

A fortnight prior to playdate a "Hollywood Canteen Talent Contest" was announced by screening slides. One of the slides was worded to advertise the film programme of the week of the contest as well, *i.e.*, Next week "The Very Thought of You" singing on "The Great Mike" in our "Hollywood Canteen Talent Contest."

In the foyer a banner with side drapings of bunting and a background of the U.S. flag and Union Jack was erected immediately over the steps into the stalls, with the wording "Step into 'The Hollywood Canteen' for excellent musical entertainment," giving the effect of a canteen entrance. Silver cut-out stars and star heads ornamented the banner.

The usual tie-ups with the music shops and record shop were arranged, also one in the busiest part of the town with the "Hollywood Café," which exhibited four large cards in the entrance and windows with the wording "The Hollywood café is here—'The Hollywood Canteen' is at the Regal." Two similar cards were exhibited in the foyer of the theatre with the reverse wording on

Lighting Effect

ARTHUR NEW, of the Odeon, Southampton, hit upon a novel and effective idea to draw attention to "Henry V."

Using a portion of a printed bill he cut out the letters of the name of the star, Laurence Olivier, and the title of the film, "Henry V," and pasted coloured gelatine behind the cut-out words. Then he fixed the bill across the blank side of a box and fitted a strip light along the top of the box.

One of these boxes was fixed in each of the two windows of the pay-box at about eye-level. A switch was attached to the motor of the "automatic" machine, so that every time the pay-box attendant pressed a button to issue a ticket the light in the box flashed on and illuminated the words "Laurence Olivier" in green and "Henry V" in red.

As the device was operating for about four weeks before the film began its run, Mr. New estimated that the arresting sign would have been flashed in the eyes of some 60,000 patrons

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This arresting window display was devised by A. H. Rockett of the Odeon, Warrington, to put over RKO-Radio's THE WOMAN IN THE WINDOW

Putting Over Henry

QUITE a large campaign book liberally illustrated tells in detail the far-reaching and artistic work done by Harry Murray, of the Odeon, Scarborough, in exploiting Eagle-Lion's "Henry V."

The shop tie-ups included an exceptional one with the largest local stores, *all* the window displays of which were done on a fleur-de-lys motif and had tasteful cards stressing the film.

In his own theatre and café Murray artistically created a mediæval atmosphere.

He had many stunts and outside tie-ups to reach the wider public. Altogether, it was an extremely comprehensive and large-scale effort costing only £8 5s. above the normal weekly allocation.

Useful Alcoves

EXCELLENT use of alcoves was made by G. E. Thomas, of the Odeon, Weybridge, as settings for displays exploiting RKO-Radio's "Enchanted Cottage."

For the left-hand alcove display a window frame with glass was fitted to the recess, complete with side curtains. Behind the window a painted garden scene from the film, showing Robert Young and Dorothy McGuire, was mounted, the alcove being illuminated by indirect lighting. Patrons were invited to look through the window at the garden scene.

The right-hand alcove was used for a cut-out display, the cottage and trees being made in one section and painted on a poster background. The paintings and cut-outs were the work of the local poster artist, Mr. Rycott.

The alcove displays have been a regular weekly feature of the theatre for over two years, but these, says Thomas, were exceptional.

The Lights Helped

S. E. ROBINSON, of the Regent, Hinckley, devised some attractive window displays to exploit "Here Come the Waves."

He was fortunate in having the help of evening lighting—thanks to VJ-Days' relaxations.

In the main thoroughfare he arranged an attractive display in a large music store as follows: Three cut-out heads of Crosby, Hutton and Tufts pasted on the window together with "wavy" titling, star names, renter's coloured panel and suitable credit cards. A comprehensive display of Crosby recordings and music completed a piece of publicity seen by thousands.

Once again, he was able to arrange an attractive display with stills and renter's panel tying up with hair waving in a large window of ladies hairdressers.

In both cases the windows were illuminated with coloured lighting during the evenings.

Poster Craft

A NEAT little stunt that cost practically nothing was carried out by L. McCollins, of the Tower, Launceston, to put over M-G-M's "The Barretts of Wimpole Street."

He devised a poster, attractively laid out, with the wording:—

"Famous Street Names. All Launceston knows Treleaven's of Southgate Street, but do they know the Barretts of Wimpole Street? If not, come and see them at the Tower in Market Street on . . ." The dates followed.

These posters were placed around the town in strategic positions to excellent effect.

Press Reception

L. DURBAN-LONG, of the Ritz (A.B.C.), Leeds, exploiting RKO-Radio's "Farewell My Lovely," arranged a special Press pre-view and cocktail party with good space results.

The week before the playdate a foyer display was arranged with linen banners, streamers and stills. Two frame posters measuring 8 ft. by 4 ft. carried all the Press reviews.

Half a dozen shop window tie-ups were arranged and valuable publicity was obtained.

Two Defeats

SHOWING "A Man Called Sullivan" during VJ week, L. A. Keene, of the Playhouse, Guildford, tied up the defeat of Japan with the subject of the picture to create a novel lobby display.

He writes: "We made an old-time boxing ring out of old posts and sacks, with a saw-dust bottom. It contained a small poster with the Emperor being knocked out, and a boxer resembling the Emperor knocked through the ropes. Cut-outs of stars and wording on a 10-ft. board and another 8 ft. by 4 ft., with 'These stars you have seen many times' and then introducing Greg McClure as the new star, completed the set.

"This display cost only a shilling for the saw-dust and was all done by myself and a member of the staff. We had tie-ups with two music shops, a milliner, and a local sports shop presented a pair of boxing-gloves."

The Showman

SHOWMEN SHOULD ENCOURAGE NEW TALENT FOR "LIVE" SHOWS

TALENT will be forthcoming from the Forces and the factories very shortly; already there is evidence of the commencement of the wave. That being so, it is time that exhibitors (and I speak more particularly of the circuits) prepared to make use of such talent as is worth encouraging.

An organist the other day told me that he had received several letters and at least one personal call from amateurs who had had a certain amount of stage experience and were anxious to make their way into the kine-variety world.

Being a circuit man, he had to tell them that he had no power to offer them even trial engagements, as entertainment in the house where he worked was controlled from head office.

I think perhaps he might have advised these applicants to write to the circuit officer, describing their acts and asking for an audition. Several of the circuits, I believe, have big plans for "live" interludes, and would no doubt welcome new talent with fresh material capable of being built up into attractive interludes.

★

C. BURT RITTER, who has been resident organist at the Finsbury Park Odeon-Astoria since last May, has now undertaken a guest tour in the provinces, starting with the Midlands.

Besides being a church organist since the age of 14, he has had 17 years' varied experience of kinema work at many halls in London and the provinces.

Succeeding him at the Finsbury Park Compton is Phil Farrell, a Lancashire lad who is a newcomer to London. During his service with the Forces he acted as musical director and entertainments officer to a regiment of the Royal Armoured Corps.

After discharge from the Forces, he joined E.N.S.A. and toured for 20,000 miles entertaining Allied and Colonial troops and battle casualties.

His last appointment was as organist at the Ice-Drome, Kirkcaldy, Fifeshire, where he had the task of accompanying ice ballets and playing for exhibitionists. Altogether, he has had some seven years as a theatre organist.

Cyril King and Jackie Brown during the dual show at the Rose Hill Gaumont organ

Farrell believes in the personal touch and prefers (although he uses slides and Brenograph effects) to talk to his audiences through the microphone.

★

DURING August, manager J. W. Wakeman has been running a series of Crosby films every Sunday at the Edmonton Regal (G.-B.).

In the absence on holiday of Betty Mitchell, the Regal's resident organist, Rudy Lewis went over from the Kilburn State and played a special selection of Crosby hit melodies.

Mr. Wakeman tells me patrons lapped it up. I pass on this repertory with music idea to the other managers and organists.

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR SEPT. 17 RELEASES

SILENT PARTNER
(Brit. Lion-Republic)

CERT. A. Length 4,890 ft. Reviewed in KINE. May 10, 1945.

STARS.—William Henry, Beverly Loyd and Grant Withers.

ATMOSPHERE.—Murder mystery melodrama illustrating a young reporter's hectic duel with a particularly tricky big boss of crime.

ORGAN.—Edelweiss Ov. (Komzak). Bosworth.

NON-SYNC.—As organ, on Bosworth's B.C.1022.

INCENDIARY BLONDE
(Paramount—American)

CERT. A. Length 10,184 ft. Reviewed in KINE. May 10, 1945.

STARS.—Betty Hutton, Arturo Cordova and Barry Fitzgerald.

ATMOSPHERE.—Period musical extravaganza, recording the salient events in the crowded and brief life of Texas Guinan, Broadway's famous night club hostess.

ORGAN.—"It Had to Be You."

NON-SYNC.—As organ, on H.M.V. B.9348.

TWICE BLESSED
(M-G-M—American)

CERT. A. Length 6,820 ft. Reviewed in KINE. July 5, 1945.

STARS.—Preston Foster, Gail Patrick and the Wilde Twins.

ATMOSPHERE.—Farcical comedy, recounting the many complications when twin girls switch identities to bring their estranged parents together.

ORGAN. — Barrel Organ Rhapsody (Posford).

NON-SYNC.—As organ, on Parlophone F.2077.

Funeral of RKO's Irish Manager

WALTER McNALLY

WALTER McNALLY, RKO-Radio's manager for Ireland, died at his home in Dublin early on Sunday morning, aged 59 years.

One of the leading and most popular members of the trade in Ireland, Walter McNally was associated with RKO-Radio since the inception of the company in 1930.

Prior to entering the motion picture business, Walter McNally was an operatic singer, and was known in all parts of the world.

The funeral took place on Tuesday in Dublin. McNally leaves a widow and five children.

☆

The week-end brought news that **"Len" Grice** (G.B. Kalee) and hon. treas. Birmingham and Midland Trade Benevolent Fund, continues to make steady progress following his recent illness.

Doris Dowling and Ray Milland are the stars in THE LAST WEEK-END (Paramount)

☆

Willie Mann, Scotland's Manager for Pathe Pictures, has handed a gift from the Glasgow staff to **Charlie Gordon,** who, after being on the Scottish territory for many years has been appointed Pathe's branch manager in Northern Ireland and has now gone to Belfast to take over.

☆

The Trade in Glasgow and the West of Scotland, heard with regret of the sudden death in a Glasgow Infirmary, following an operation, of **Mrs. Wood,** better known in Trade circles as **Mrs. Breckenridge,** proprietor of the Douglas Cinema, Milngavie.

Mrs. Wood was one of the earliest pioneers of the kinema in Glasgow, having been for nearly thirty years running pictures in Milngavie.

☆

Sam Hanna, the Burnley teacher, and maker of educational films, has been invited to present one of his films and describe his work to the Scientific Film Association at Huddersfield.

☆

The wedding has taken place at Tarleton of **Ronald Knight,** managing director of Southport and Tarleton Cinemas, of Hesketh Lane, and Miss Vera May Iddon.

☆

Coun. P. J. H. Cobb will be the new Conservative Mayor of Burnley if successful at the poll in November. He has had a very successful career. In 1922 he came to Burnley to become assistant manager on the opening of the Savoy Cinema. He stayed there for 10 years and won the KINE. three-monthly prize for the most consistent showman throughout the Trade.

Leaving the Savoy, he managed the Theatre Royal at Hyde, and later the Pentridge Cinema, Burnley.

☆

On the departure of **William Ferguson** to take over the managership of the Embassy, Glasgow, the staff of the Elephant Picture House and the Cameo Ballroom, Shawlands, of which he has been manager for the past five years, presented him with a gold and silver cigarette case and wallet.

☆

Fred C. Johnson, Channel Islander, who has been manager of the King's Cinema, Charing Cross, Glasgow, will leave shortly to resume his own business as café proprietor, which he had to leave during the German invasion threat. He worked on aircraft manufacture in Glasgow for two years, later (in 1943) joining the King's as manager, re-entering the business he first followed 30 years ago.

☆

Will Fyffe is to make a personal appearance in the Perth Theatre company's programme some time in November.

Will sang his famous "I belong to Glasgow" in the theatre while on holiday there last week. He subsequently wrote offering to attend and appear in a play in November.

☆

G. H. McGill, of the Pavilion, Cardiff, has recently been appointed as manager of the kinema by J. F. Emery Circuit, Manchester. He left A.B.C. to take this appointment. Previously he was licensee and manager of the Empire Theatre, Swindon, for nearly 10 years, part of which time the theatre was a "live show." He is commemorating his 25 years of management—entering the entertainment business in August, 1920, as a touring business manager of theatrical companies.

He joined G.-B. (D.W.T.) in 1929, spending six years with that circuit before taking on the management at Swindon Empire in 1935.

☆

C. C. Allport is back at Woodhall Spa, having been released from the army on VJ-Day. He was called up the day war started, so has been in the army exactly for the period of the war.

MAINLY ABOUT PEOPLE

Robert Donat and Deborah Kerr star in M-G-M's PERFECT STRANGERS

SIR ALEX HELPS THE VETERANS

SIR ALEXANDER B. KIN did a bit of fast work last week-end and roped in £1,050 for the Scottish Veterans' Garden City Association of which he is Glasgow committee chairman. Hearing that the Union Jack Club was selling its equipment, he phoned the convener, Lady Ritchie, reminding her of the needs of his association. The convener imediately replied with a cheque for £1,050 and invited Sir Alexander along to receive it.

☆

G. C. Stanton, manager of the Odeon, Peterborough, who recently underwent a serious operation, is making good and rapid progress towards recovery, hopes to be back into harness early in September.

☆

A. J. Sadler, of the Astoria, Brighton (A.B.C.), will be kept occupied next week when, in conjunction with New Realm, he will be holding a local heats of the "Britain's 'Pin-Up Girl' Contest."

The stars of Paramount's YOU CAME ALONG are Robert Cummings and Elizabeth Scott

☆

Lewis Gilbert, G.B.I. short director, has returned from a four-week Arctic trip, shooting material for the twenty-minute "Trawler Scottish."

He was accompanied by Leon Schauder, South African war correspondent, and **Derrick Taylor,** assistant cameraman.

About 7,000 ft. was exposed. The rushes show some particularly good night photography.

The trawler on which the film was made—the "Scottish"—broke all records for her fishing haul. This, of course, provides better screen material.

London Trade Show Diary

FILMS TO BE SHOWN BETWEEN THURS., AUG. 30 AND WED., SEPT. 5

Thursday

Indiscretion
(Warner Bros.)

Studio One. **10.30 a.m.**

Cast: Barbara Stanwyck, Dennis Morgan, Sydney Greenstreet and Reginald Gardiner. **Director:** Peter Godfrey.

Barbara Stanwyck has her second rôle as a Warner contract star in this comedy, which presents her as a writer of a feature on housekeeping who in reality cannot cook.

Her publisher, Sydney Greenstreet, decides that the idea of sailor Dennis Morgan's spending Christmas with her and her family is a good one, but she has no family beyond the one she has invented for her articles.

So the fun begins as she "finds" a temporary husband and child!

Peter Godfrey, who handled "Hotel Berlin," directed "Indiscretion" for producer William Jacobs.

Perfect Strangers
(M-G-M)

Empire, Leicester Square. **6.30 p.m.**

Cast: Robert Donat, Deborah Kerr, Glynis Johns, Ann Todd and Roland Culver. **Director:** Alexander Korda.

The first production of Metro-Goldwyn-Mayer-London Films, "Perfect strangers" is a timely one, envisioning the switch-over from war to peace in the life of the country and in the lives of a typical married couple in particular.

Produced and directed by Alexander Korda from a screen play by Clemence Dane and Anthony Pelissier, "Perfect Strangers" stars Robert Donat, who has already given magnificent performances in the previous M-G-M British films, "The Citadel," "Goodbye Mr. Chips" and "Adventures of Tartu."

The central characters of "Perfect Strangers" are a typical London suburban couple who are jolted out of their rut by the impact of war—he into the Navy, she into the Wrens. In their new surroundings both obtain a new outlook. When they are about to meet once more on coinciding leave, each fears the ordeal and each decides that only a divorce can solve the problem. They meet—as "perfect strangers"—decide they each approve of the other's new and finer personality but are at first prevented by pride from withdrawing from their original decision.

Variety Jubilee
(Sherwood)

Crown Theatre. **11 a.m.**

Cast: Reginald Purdell, Leslie Brook, Ellis Irving and many other variety stars.

The picture tells a story of dramatic intensity and at the same time introduces 50 years of music hall history in which all the idols of the "halls" play their parts.

George Robey is seen at his best; Ella Retford, Charles Shadwell and Nat D. Ayer give the best from their repertoires.

Circumstantial Evidence
(20th-Fox)

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Michael O'Shea, Lloyd Nolan, Trudy Marshall, Ruth Ford, Billy Cummings and Reed Hadley.

This absorbing story concerns a war hero against whom is pointed the finger of the war.

Stirring drama, suspense and swift-moving action are packed into a story of a hot-headed hero, who, on circumstantial evidence, is convicted of murder.

How a daring scheme to prove his innocence is almost frustrated by himself, leads to a climax, with an escape from the death cell.

"Circumstantial Evidence" was directed by John Larkin.

Wednesday

A Thousand and One Nights
(Columbia)

New Gallery. **10.45 a.m.**

Cast: Cornel Wilde, Evelyn Keyes, Phil Silvers, Adele Jergens, Dusty Anderson, Dennis Hoey and Phillip Van Zandt. **Director:** Alfred E. Green.

All the pageantry and spectacle of the East comes to the screen in this lavish Technicolor "romance of old Baghdad with young ideas."

It is the story of Aladdin and his lamp, including the genie and giant, the wicked Calif and the lovely Princess, plus wisecracking dialogue, swing numbers, dazzling chorines—in fact, up-to-date entertainment.

Cornel Wilde, fresh from "A Song to Remember," the rôle which made him a star overnight, has the rôle of Aladdin. With him are two leading ladies—Evelyn Keyes as the Genie (yes, the genie's a girl now) and Adele Jergens as the Princess. The provocative triangle situation, a breath-taking duel, lots of mystifying effects, and the smart wisecracking humour of Phil Silvers makes this a first-rate production.

Gert and Daisy's Weekend
(Sherwood)

Crown Theatre. **11 a.m.**

Cast: Elsie and Doris Waters.

Gert and Daisy, the lovable Cockney couple, are featured in this revival.

Whether arguing with the local fishmonger or dealing with a party of difficult East End children, Gert and Daisy are equally able to "keep their end up," and their adventures in the very "county" home of Lady Plumtree provides a story well up to the stars' usual standard.

Lady on a Train
(G.F.D.)

Leicester Square Theatre. **10.30 a.m.**

Cast: Deanna Durbin, Ralph Bellamy, David Bruce, George Coulouris and Allen Jenkins. **Director:** Charles David.

Leslie Charteris (author of the "Saint" series) provides Deanna Durbin with a new type of story in "Lady On a Train." She sings three songs, but the plot presents her as a feminine sleuth trailing the killer of a prominent public man whose death is arranged to appear accidental.

En route to New York from the Pacific Coast, Durbin sees the killing from her train window, but the police are sceptical about the whole thing, especially as the excited girl is admitted to be a "shocker" fan.

Undeterred, Deanna ropes in her pet "who-dunnit" author, and the two of them succeed in catching the murderer.

Deanna sings "Silent Night" and Cole Porter's "Night and Day."

Forthcoming Attractions

THESE films will be trade shown on Thursday and Friday of next week (September 6 and 7), synopses of which will appear in next week's KINE.:—

THURSDAY, SEPTEMBER 6, **The Power of the Whistler (Columbia)**, at the New Gallery, Regent Street, at 10.45 a.m.

FRIDAY, SEPTEMBER 7, **The Fighting Guardsman (Columbia)**, at the New Gallery, Regent Street, at 10.45 a.m.

Robert Taylor takes part in the Boat Race. A scene from Metro's latest reissue A YANK AT OXFORD

Continued from page 46

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
		NOTTINGHAM.				
Fri., Aug. 31	10.45 a.m.	Scala	They Knew Mr. Knight	G.F.D.	Nora Swinburne ...	A
,, ,, 31	10.45 a.m.	Elite	God is My Co-Pilot	Warner	Dennis Morgan ...	U
Tues., Sept. 4	10.45 a.m.	Elite	Devotion	Warner	Ida Lupino	—
,, ,, 4	10.45 a.m.	Scala	Tom Brown's School Days ...	International ...	Cedric Hardwicke ...	—
Wed., ,, 5	10.30 a.m.	Scala	You Came Along	Paramount ...	Robert Cummings ...	—
Thur., ,, 6	10.45 a.m.	Elite	Painted Boats	Ealing	Jenny Laird	—
Fri., ,, 7	10.45 a.m.	Elite	Escape in the Desert	Warner	Philip Dorn	—
,, ,, 7	10.15 a.m.	News Theatre ...	The Frozen Ghost; Destiny ...	G.F.D.	———	—
			SHEFFIELD.			
Fri., Aug. 31	10.40 a.m.	Union St. P.P. ...	Rogues Gallery	Pathe	Frank Jenks	A
,, ,, 31	10.30 a.m.	Hippodrome ...	God is My Co-Pilot	Warner	Dennis Morgan ...	U
Tues., Sept. 4	10.30 a.m.	Union St. P.P. ...	You Came Along	Paramount ...	Robert Cummings ...	—
,, ,, 4	10.30 a.m.	Hippodrome ...	Devotion	Warner	Ida Lupino	—
,, ,, 4	10.45 a.m.	Cinema House ...	Tom Brown's School Days ...	International ...	Cedric Hardwicke ...	—
Wed., ,, 5	10.30 a.m.	Union St. P. P. ...	Where Do We Go From Here? ...	20th Century-Fox	Fred MacMurray ...	U
,, ,, 5	10.30 a.m.	Cinema House ...	The Frozen Ghost: Destiny ...	G.F.D.	———	—
Thur., ,, 6	10.30 a.m.	Union St. P.P. ...	Within these Walls	20th Century-Fox	Thomas Mitchell ...	—
Fri., ,, 7	10.30 a.m.	Hippodrome ...	Escape in the Desert	Warner	Philip Dorn	—
,, ,, 7	10.30 a.m.	Union St. P.P. ...	Lloyds of London	20th Century-Fox	———	—

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
			LONDON.			
Thurs., Aug. 30	10.30 a.m.	Studio One	Indiscretion	Warner	Barbara Stanwyck	—
,, ,, 30	6.30 p.m.	Empire Theatre	Perfect Strangers	M-G-M	Robert Donat	—
Tues., Sept. 4	11 a.m.	Crown Theatre	The Crofters	Kinograph Distrib.	——	U
,, ,, 4	11 a.m.	Crown Theatre	Variety Jubilee	Sherwood	——	U
,, ,, 4	10.30 a.m. & 2.30 p.m.	Century Theatre	Circumstantial Evidence; Dawn Over Cyrenaica	20th Century-Fox	Michael O'Shea	—
Wed., ,, 5	10.45 a.m.	New Gallery	A Thousand and One Nights	Columbia	Cornel Wilde	A
,, ,, 5	11 a.m.	Crown Theatre	Waterways	Kinograph Distrib.	——	U
,, ,, 5	11 a.m.	Crown Theatre	Gert and Daisy's Week-end	Sherwood	——	U
,, ,, 5	10.30 a.m.	Leicester Sq. Th.	Lady on a Train	G.F.D.	——	A
Thur., ,, 6	10.45 a.m.	New Gallery	The Power of the Whistler	Columbia	Richard Dix	A
Fri., ,, 7	10.45 a.m.	New Gallery	The Fighting Guardsman	Columbia	——	A
			BIRMINGHAM.			
Fri., Aug. 31	10.30 a.m.	Futurist	There Goes Kelly	Pathe	Jackie Moran	—
,, ,, 31	10.30 a.m.	Forum	Devotion	Warner	Ida Lupino	A
,, ,, 31	10.30 a.m.	Scala	Painted Boats	Ealing	Jenny Laird	—
Tues., Sept. 4	10.30 a.m.	Scala	Escape in the Desert	Warner	Philip Dorn	—
,, ,, 4	10.15 a.m.	Futurist	The Frozen Ghost; Destiny	G.F.D.	——	—
Wed., ,, 5	10.30 a.m.	Scala	Indiscretion	Warner	Barbara Stanwyck	—
			CARDIFF.			
Fri., Aug. 31	10.45 a.m.	Empire	They Knew Mr. Knight	G.F.D.	Nora Swinburne	A
,, ,, 31	10.45 a.m.	Park Hall	G.I. Honeymoon	Pathe	Gale Storm	A
,, ,, 31	10.30 a.m.	Olympia	God is My Co-Pilot	Warner	Dennis Morgan	U
,, ,, 31	10.45 a.m.	Capitol	Within These Walls	20th Century-Fox	Thomas Mitchell	—
Tues., Sept. 4	10.45 a.m.	Odeon	You Came Along	Paramount	Robert Cummings	—
,, ,, 4	10.45 a.m.	Empire	Where Do We Go From Here?	20th Century-Fox	Fred MacMurray	U
,, ,, 4	10.30 a.m.	Olympia	Devotion	Warner	Ida Lupino	—
,, ,, 4	10.45 a.m.	Park Hall	Rogues Gallery	Pathe	Frank Jenks	A
Wed., ,, 5	10.45 a.m.	Park Hall	Rogues Gallery	Pathe	Frank Jenks	A
Fri., ,, 7	10.30 a.m.	Olympia	Escape in the Desert	Warner	Philip Dorn	—
,, ,, 7	10.45 a.m.	Park Hall	There Goes Kelly	Pathe	Jackie Moran	A
,, ,, 7	10.45 a.m.	Theatre Royal	Lloyds of London	20th Century-Fox	——	—
			GLASGOW.			
Fri., Aug. 31	10.30 a.m.	Regal	God is My Co-Pilot	Warner	Dennis Morgan	U
,, ,, 31	10.45 a.m.	Cosmo	A Yank at Oxford	M-G-M	Robert Taylor	—
,, ,, 31	11 a.m.	La Scala	Within These Walls	20th Century-Fox	Thomas Mitchell	—
Tues., Sept. 4	10.30 a.m.	Regal	Devotion	Warner	Philip Dorn	—
,, ,, 4	10.30 a.m.	Greens	Fisherman's Wharf; Heart of the West	International	——	—
,, ,, 4	10.30 a.m.	La Scala	The Frozen Ghost; Destiny	G.F.D.	——	—
,, ,, 4	10.45 a.m.	Regent	Lloyds of London	20th Century-Fox	——	—
Wed., ,, 5	10.30 a.m.	Greens	Wedding Night; Bar 20 Rides Again	International	Gary Cooper	A
,, ,, 5	10.45 a.m.	Regal	Painted Boats	Ealing	Jenny Laird	—
Thur., ,, 6	10.30 a.m.	Greens	Swiss Family Robinson; Call of the Prairie	International	Freddie Bartholomew	—
Fri., ,, 7	10.30 a.m.	Regal	Escape in the Desert	Warner	Philip Dorn	—
,, ,, 7	10.30 a.m.	Greens	Little Men; Three on the Trail	International	Kay Francis	—
			LEEDS.			
Fri., Aug. 31	10.30 a.m.	Ritz	There Goes Kelly	Pathe	Jackie Moran	A
,, ,, 31	10.30 a.m.	Tower	Where Do We Go from Here?	20th Century-Fox	Fred MacMurray	—
Tues., Sept. 4	10.30 a.m.	Tower	A Yank at Oxford	M-G-M	Robert Taylor	U
,, ,, 4	10.30 a.m.	Ritz	God is my Co-Pilot	Warner	Dennis Morgan	U
,, ,, 4	10.30 a.m.	Scala	The Black Sheep of Whitehall	Ealing	Will Hay	—
Wed., ,, 5	10.30 a.m.	Tower	Within these Walls	20th Century-Fox	Thomas Mitchell	A
,, ,, 5	10.30 a.m.	Scala	The Foreman Went to France	Ealing	Constance Cummings	—
Thur., ,, 6	10.45 a.m.	Tower	Destiny	G.F.D.	——	—
Fri., ,, 7	10.30 a.m.	Ritz	Devotion	Warner	Ida Lupino	—
,, ,, 7	10.45 a.m.	Tower	The Frozen Ghost	G.F.D.	——	—
			LIVERPOOL.			
Fri., Aug. 31	10.45 a.m.	Scala	Strange Illusion	Pathe	James Lydon	A
,, ,, 31	10.30 a.m.	Forum	The Echo Murders	Anglo-American	David Farrar	—
Tues., Sept. 4	10.30 a.m.	Forum	Devotion	Warner	Ida Lupino	—
,, ,, 4	10.45 a.m.	Futurist	G.I. Honeymoon	Pathe	Gale Storm	A
,, ,, 4	10.45 a.m.	Scala	Destiny	G.F.D.	——	—
,, ,, 4	11 a.m.	Own Theatre	Lloyds of London	20th Century-Fox	——	—
Wed., ,, 5	10.45 a.m.	Scala	Rogues Gallery	Pathe	Frank Jenks	A
,, ,, 5	10.45 a.m.	Futurist	The Frozen Ghost	G.F.D.	——	—
,, ,, 5	10.45 a.m.	Forum	Painted Boats	Ealing	Jenny Laird	—
,, ,, 5	11 a.m.	Own Theatre	Within these Walls	20th Century-Fox	Thomas Mitchell	—
Thur., ,, 6	10.30 a.m.	Forum	Escape in the Desert	Warner	Philip Dorn	—
			MANCHESTER.			
Fri., Aug. 31	10.45 a.m.	Market St. P.P.	Swiss Family Robinson	International	Freddie Bartholomew	—
,, ,, 31	10.45 a.m.	Oxford St. P.P.	G.I. Honeymoon	Pathe	Gale Storm	A
,, ,, 31	10.45 a.m. & 2.30 p.m.	Private Theatre	Devotion	Warner	Ida Lupino	—
,, ,, 31	10.45 a.m.	Theatre Royal	Where Do We Go from Here?	20th Century-Fox	Fred MacMurray	—
Tues., Sept. 4	10.45 a.m. & 2.15 p.m.	Private Theatre	Indiscretion	Warner	Barbara Stanwyck	—
,, ,, 4	10.45 a.m.	Market St. P.P.	Rogues Gallery	Pathe	Frank Jenks	A
,, ,, 4	10.45 a.m.	Gaiety	Little Men	International	Kay Francis	—
,, ,, 4	10.45 a.m.	Theatre Royal	The Frozen Ghost	G.F.D.	——	—
,, ,, 4	10.45 a.m.	Oxford St. P.P.	Within these Walls	20th Century-Fox	Thomas Mitchell	—
,, ,, 4	10.45 a.m.	Gaumont	Painted Boats	Ealing	Jenny Laird	—
Wed., ,, 5	10.45 a.m. & 2.15 p.m.	Private Theatre	God is My Co-Pilot	Warner	Dennis Morgan	U
,, ,, 5	10.45 a.m.	Gaiety	Range Law	Pathe	Johnny Mack Brown	—
,, ,, 5	10.45 a.m.	New Oxford	Destiny	G.F.D.	——	—
,, ,, 5	10.30 a.m.	Market St. P.P.	Night Must Fall	M-G-M	Robert Montgomery	—
,, ,, 5	10.45 a.m.	Theatre Royal	Lloyds of London	20th Century-Fox	——	—
Thur., ,, 6	10.45 a.m.	Theatre Royal	A Yank at Oxford	M-G-M	Robert Taylor	A
,, ,, 6	10.45 a.m.	Gaiety	There Goes Kelly	Pathe	Jackie Moran	A
Fri., ,, 7	10.45 a.m. & 2.15 p.m.	Private Theatre	Devotion	Warner	Ida Lupino	—
,, ,, 7	10.45 a.m.	Theatre Royal	Dillinger	Pathe	Laurence Tierney	—
,, ,, 7	10.15 a.m.	Gaiety	Fisherman's Wharf	International	——	—
,, ,, 7	10.15 a.m.	Gaiety	Eagle's Brood	International	——	—
			NEWCASTLE.			
Fri., Aug. 31	10.45 a.m.	Essoldo	Dillinger	Pathe	Laurence Tierney	A
,, ,, 31	10.45 a.m. & 3 p.m.	Own Theatre	Lloyds of London	20th Century-Fox	——	—
Tues., Sept. 4	10.45 a.m.	Essoldo	There Goes Kelly	Pathe	Jackie Moran	A
Wed., ,, 5	10.30 a.m.	Haymarket	Indiscretion	Warner	Barbara Stanwyck	—
,, ,, 5	10.45 a.m.	Stoll	Strange Illusion	Pathe	James Lydon	—
,, ,, 5	10.30 a.m.	Essoldo	The Frozen Ghost; Destiny	G.F.D.	——	—
Thur., ,, 6	10.45 a.m.	Regal	Painted Boats	Ealing	Jenny Laird	A
Fri., ,, 7	10.45 a.m.	Stoll	G.I. Honeymoon	Pathe	Gale Storm	—
,, ,, 7	10.45 a.m. & 3 p.m.	Own Theatre	Within these Walls	20th Century-Fox	Thomas Mitchell	—

(Continued at foot of page 45)

SITUATIONS VACANT

"None of the vacancies for women advertised in our columns relates to a woman between 18 and 40 INCLUSIVE unless such a woman (a) has living with her a child of hers under the age of 14; (b) is registered under the Blind Persons Act, or (c) has a Ministry of Labour Permit to allow her to obtain employment by individual effort."

TWO Managers, two Operators required immediately.—Apply, Picture Houses, Ltd., 38, Edward Street, West Bromwich.

CHIEF Operator required for small kinema in Staffordshire. Comfortable post, permanent; good wages; no Sunday shows; suitable for good Second Operator.—For full particulars write, M., Box 904, Kinematograph Weekly.

CHIEF Operator wanted, Plaza, Leyton; RCA equipment and Simplex projector; top wages. — Apply, Manager, King's, Leyton.

WANTED, CHIEF OPERATOR FOR CENTRAL LONDON; MODERN KINEMA; SPLENDID OPPORTUNITY, PERMANENT POSITION; WAGES £7 10s.; ONLY MEN OF EXPERIENCE NEED REPLY; LONDON AND SOUTHERN COUNTIES INQUIRIES ONLY.—E., BOX 871, KINEMATOGRAPH WEEKLY.

FIRST and Second Operator required for a Kent Coast kinema, 1,000-seater; excellent wages for those fully experienced in operating and stage work; start immediately.—Apply (in confidence) to S., Box 809, Kinematograph Weekly.

FIRST Projectionist or good Second ready for promotion, for kinema near Brighton; good post for willing and competent worker; preference for ex-Serviceman, though that is not essential.—T., Box 885, Kinematograph Weekly.

WANTED, to start immediately, good Chief Operator or capable Second. Kalee machines, B.T.H. sound; good wages.—Write, 'phone or call, Picture House, Broadstairs. 'Phone : 12.

CHIEF Operator, also Second, wanted, to start at once; top wages to experienced men.—74, Seaside Road, Eastbourne. 'Phone : 1183.

WANTED, OPERATOR; B.T.H. SOUND; KALEE 12 MACHINES; SHORT HOURS, GOOD WAGES.—APPLY, MANAGER, TIVOLI, SPENNYMOOR, CO. DURHAM.

SECOND Operator required for Newmarket; ex-Service, but not essential; fully experienced third would suit.—Age, references, wage required, to Manager, Doric Cinema, Newmarket.

AN experienced Operator required.—Apply to Managing Director, Metropole de Luxe Cinema, Ashley Road, Bristol.

SITUATIONS WANTED

'PHONE KNOWLE 2120 OR WRITE, A. F. CHAPPELL, FOREST HOTEL, DORRIDGE, WARWICKSHIRE, AND CONTACT EXCEPTIONALLY EXPERIENCED MANAGER; SINGLE; GO ANYWHERE IMMEDIATELY.

MANAGER, thoroughly experienced, requires position with independent company; London or Home Counties.—W., Box 863, Kinematograph Weekly

MANAGER of 25 years' standing, England and Canada, wants position with independent owner or circuit; London or Home Counties; first-class character; completely reliable and capable.—V., Box 887, Kinematograph Weekly.

RESIDENT MANAGEMENT.—MANAGER, JUST RELINQUISHED MANAGEMENT OF VARIETY THEATRE (OWN REQUEST); ALSO EXPERIENCED IN KINEMA, BALLROOM AND ICE-RINK MANAGEMENT, FREE FOR RESIDENT MANAGERIAL POSITION; HOLD ANY LICENCE; GOOD CREDENTIALS.—WRITE, U., BOX 912, KINEMATOGRAPH WEEKLY.

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SITUATIONS WANTED (Contd.)

THOROUGHLY experienced Manager, single; go anywhere.—79, Pershore Road, Edgbaston, Birmingham.

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CHIEF Operator-Electrician, W.E., R.C.A., B.T.H., young and ambitious, used to large halls and 100 per cent. projection standards, any projector or arcs, invites offers of position in Wales, North preferred; full responsibility; no Co-chief or Second considered; single and exempt. Genuine advertiser. All letters answered.—T., Box 903, Kinematograph Weekly.

CHIEF Projectionist and Handy Man, with eight years' experience with most makes of equipment, age 26, not married, seeks a permanent vacancy in a privately owned kinema with a happy working staff to work side by side with like a family evening show preferred; any distance if fare paid. All replies answered. —Projectionist, 78, Beauley Road, Southville, Bristol.

CHIEF seeks change; 19 years' experience, Kalee, B.T.H., Simplex, W.E., R.C.A., A.W.H., B.A.; wages £6; country preferred.—Write, Q., Box 908, Kinematograph Weekly.

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